

# The Illustrated LONDON NEWS

Roger Giblin  
CRIME BY COMPUTER

Norman Moss  
THE NATO SPLIT

Des Wilson  
MERSEYSIDE REVISITED

Benny Green  
YESTERDAY

Roger Berthoud  
ENCOUNTERS

## THE ROYAL CHRISTENING

Colour photographs



Full guide to what's on in September starts page 64

# BRIEFING



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# The Illustrated LONDON NEWS

Number 7010 Volume 270 September 1982



The Prince and Princess of Wales with their month-old son, Prince William.

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LONDON NEWS

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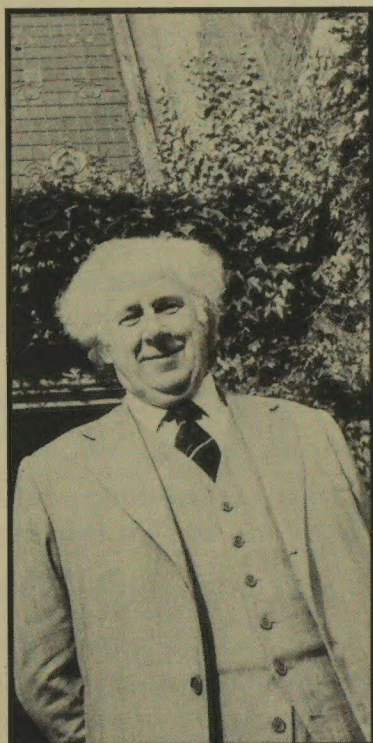
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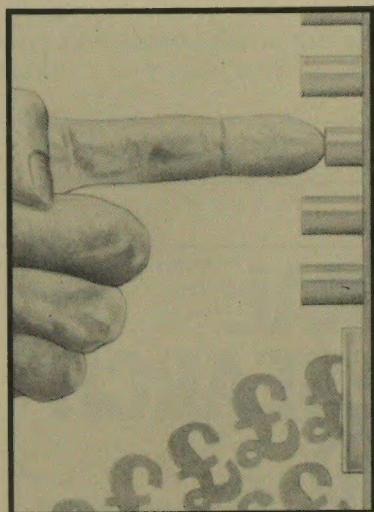
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Encounter with Logie Bruce Lockhart.



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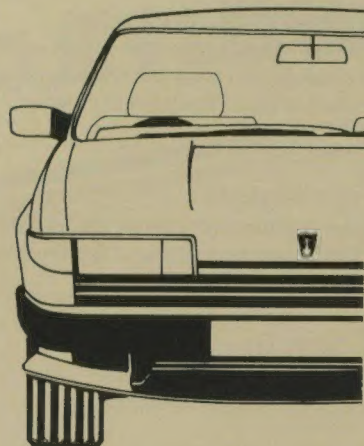
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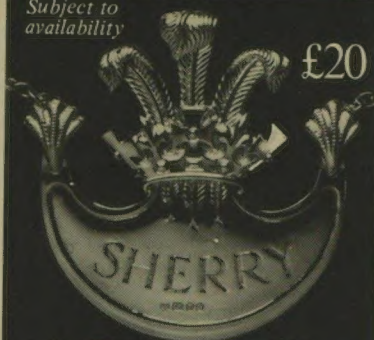
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# BRIEFING

An informed, comprehensive guide to entertainment and events in and around the capital.

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Edited by Alex Finer

Researched by Angela Bird and Miranda Madge

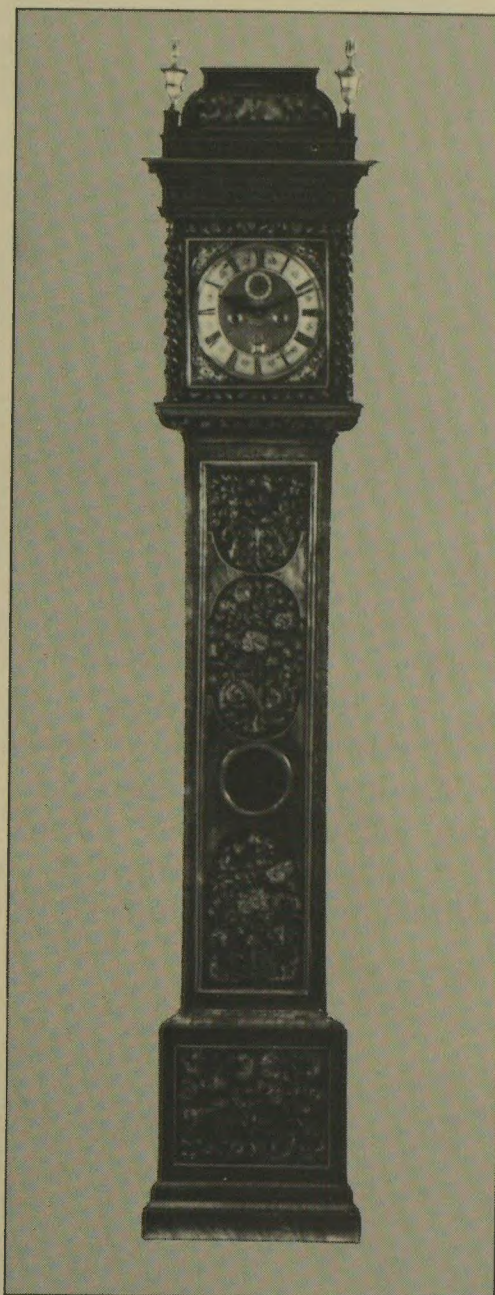


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## WESTGATE TERRACE, SW10



An immaculate ground floor flat in this quiet residential street running south from Redcliffe Road:

Elegant reception room, 2 double bedrooms, bathroom en suite, shower room, fitted kitchen, C.H.

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## REDCLIFFE ROAD, SW10



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### EATON HOUSE, UPPER GROSVENOR ST, W1



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### DUNRAVEN HOUSE, GREEN ST, W1

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### GARDEN COURT, ABBEY ROAD, NW8

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### IMPERIAL COURT, PRINCE ALBERT ROAD, NW8

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### WEYMOUTH COURT, WEYMOUTH ST, W1

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**Lease 71 years.**

### GARSON HOUSE, GLOUCESTER TERRACE, W2

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**Price £69,950.**  
**Lease 93 years.**

### EGERTON GARDENS, SW3

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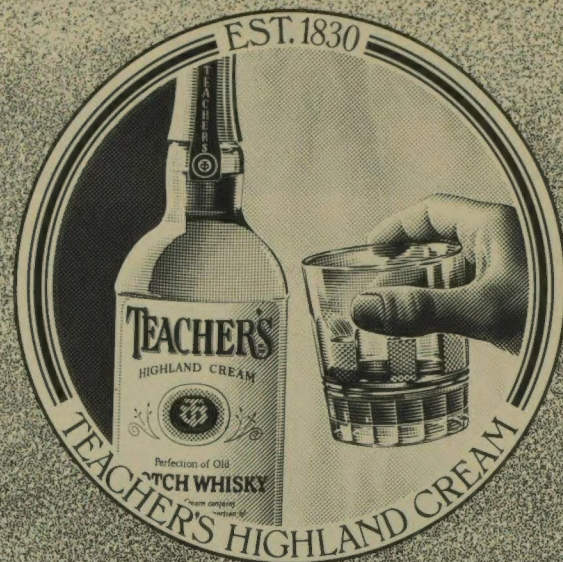


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## The battle in Beirut



For more than two months we have been growing accustomed to watching the grim sight of a modern concrete city gradually being reduced to rubble, with civilians more often than not buried beneath the ruins. For the people of west Beirut normal life stopped on June 6, when the Israelis launched their attack on the strongholds of the Palestine Liberation Organization following the attempt on the life of Shlomo Argov, the Israeli Ambassador to Britain, outside the Dorchester Hotel in Park Lane. Since then Israeli forces have moved into Beirut, seizing the airport and slowly tightening the ring of tanks and artillery around the city. Supplies of water and electricity were cut off for a week and remain intermittent and unreliable, fuel and medicines are scarce, and there have been warnings of possible epidemics of typhoid and cholera.

Some 6,000 PLO guerrillas remain within the trap, resisting the limited attempts to oust them militarily by forcing the Israeli troops to fight for every hundred yards and diplomatically by imposing conditions for withdrawal which neither the Israelis nor those trying to negotiate the withdrawal can accept. At the time of writing Israel has hesitated to launch a final thrust into the heart of the city, conscious no doubt of the difficulties of fighting a house-to-house battle against experienced urban guerrillas and of the damage that would be caused both to the fabric of the city and to the lives of its inhabitants; but there seemed little doubt that if the

PLO did not begin to evacuate Beirut the Israelis would continue to fight their way in.

The world, through the United Nations, has demanded the cessation of hostilities and the deployment of UN observers in Lebanon to monitor the peaceful withdrawal of the PLO. Israel is suspicious, fearing that unless its own forces are there to ensure the withdrawal some may remain, to form a nucleus for renewed growth. Suspicion and fear are still the main components of the relationship between Israel and its neighbours, and there will be no lasting settlement in the area that does not appreciate the importance of these emotions and make allowances for them.

On Israel's side it must be understood that its people regard themselves as highly vulnerable. They are surely justified. They inhabit a small country that has existed for no more than 35 years. In this short time they have had to fight five times to defend their existence, and have to continue to protect themselves against some neighbours who refuse to accept their right to exist as a nation. From Israel the protection of a demilitarized buffer zone, occupation of high land to ensure against surprise attack, and the removal of guerrilla concentrations dedicated to the nation's elimination seem no more than essential requirements for security. On the Arabian side there remain resentment that the new State was created from Arab land and concern that Israel's territorial ambitions have still not been satisfied, and for Palestinians there is the

more burning issue that they, like the Jews for so many centuries before them, are a people without a homeland.

Any framework for peace in the Middle East must take account of these differing ambitions. The UN, in resolution 242 of the Security Council adopted after the war of 1967, and resolution 338 after the 1973 war, took a positive stance in demanding that Israel's sovereignty, territorial integrity and political independence should be recognized and accepted, along with the similar rights of other nations in the area, but it has been less clear about the Palestinian cause, which it has regarded primarily as a refugee problem. Nevertheless it must be seen that there can be no realistic hope of peace unless some recognition is made of Palestinian rights, just as there can be no expectation that Israel will abandon its aggressive policies in pursuit of its own defence so long as others continue to proclaim their determination to exterminate it, and to back their words by acts of terrorism. It is tempting to see the promised withdrawal of the PLO from Lebanon, and the reluctance of other Arab states to house them, as an opportunity for a wider settlement in the Middle East by bringing pressure to bear on the PLO to accept, and to enforce acceptance on all those they represent, the rights of Israel. Once this has been done, and the terrorist and guerrilla campaigns against Israel are ended, then the PLO can expect negotiations to begin about the rights of the Palestinians.



**Monday, July 12**

A message sent by the Argentine authorities via the Swiss embassy in Buenos Aires to London conceded a "de facto" cessation of hostilities in the Falklands. Britain announced that the remaining 593 Argentine prisoners of war, mainly officers and specialists of various sorts, would be repatriated as soon as possible.

Israeli shelling of Beirut continued with many civilian casualties as negotiations on the evacuation of Palestinian guerrillas from Lebanon, conducted by the US negotiator Philip Habib, dragged on. The leader of the Popular Front for the Liberation of Palestine, Dr George Habash, rejected demands for withdrawal and American participation in a peace-keeping force and said the PLO would continue fighting.

Torrential rain and thunderstorms brought floods to parts of the West Country. Some roads in Devon were under 10 feet of water.

The Labour leader Michael Foot, abandoned his opposition to Peter Tatchell as prospective Labour candidate for Bermondsey. On August 2 Robert Mellish, MP for Southwark, resigned from the party and said he would resign his Commons seat and force a by-election if his constituency party selected Peter Tatchell as its candidate.

**Tuesday, July 13**

Talks held by the Advisory, Conciliation and Arbitration Service, designed to resolve the dispute between British Rail and Aslef and end the 11-day strike, broke down after six hours. On July 14, BR announced it would close the entire network from midnight on July 20 unless there was a substantial return to work.

The proposed sale of the aircraft carrier *Invincible* to Australia was cancelled by the Government.

Gerard Tuite was jailed for 10 years by a Dublin court for possessing bomb-making equipment in London in 1978. This was the first time an Irish citizen had been tried in the Republic for offences committed in Britain.

British clearing banks cut their base lending rate by  $\frac{1}{2}$  per cent to 12 per cent.

18 Conservative MPs voted against the Government and six abstained in a Commons motion to restore a 5 per cent cut in unemployment benefit made two years ago. The Government's majority, defeating the motion, was reduced to eight.

Pay and conciliation talks to settle the grievances of nurses and National Health Service workers broke down. Strikes and walk-outs were to continue.

Iranian forces crossed the Iraqi border and advanced to within 9 miles of the port of Basra. Ayatollah Khomeini appealed to the Iraqi people to rise against the government of President Saddam Hussein.

England drew the third Cornhill Test against India at the Oval and won the series.

The first two of a team of British football players left Heathrow for a six-match multi-national soccer tour of South Africa. Football's governing body, Fifa, had warned that anyone taking part in the tour would face a ban for life. The tour was called off on July 20 after only three games, following a successful boycott by South Africa's leading black teams and lack of spectator interest.

Kenneth More, the actor, died aged 67.

**Wednesday, July 14**

The Lebanese administration demanded the withdrawal of Israeli and Syrian troops from Lebanon, and a multi-national army to evacuate Palestinian guerrillas trapped in west Beirut.

**Thursday, July 15**

It was announced that Admiral Sir John

Fieldhouse, 54, who commanded the Falklands operations, would become First Sea Lord and Chief of Naval Staff in December. He would succeed Admiral Sir Henry Leach, 58, who would become Admiral of the Fleet.

Geoffrey Arthur Prime, formerly on the staff of Government Communications Headquarters in Cheltenham, was charged with an offence under the Official Secrets Act.

**Friday, July 16**

The Trades Union Congress's financial and general purposes committee called on Aslef to end the rail strike and accept flexible rostering at the 71 depots where it had already been posted, though its implementation at the remaining 200 depots was to be negotiated. Aslef leaders agreed under protest to accept the settlement, and on July 19 the two-week strike, which cost BR about £120 million, ended.

Lord Justice Donaldson, 61, former president of the National Industrial Relations court, was named as suc-



cessor to Lord Denning as Master of the Rolls, to take office in September.

Britain's annual inflation rate dropped from 9.5 per cent to 9.2 per cent in June.

**Sunday, July 18**

A fire believed to have been started by an incendiary device in the basement club of Loon Fung's stores in Gerrard Street, Soho, killed seven people and injured two policemen and a fireman.

A goods train collided with an express near Othmarsingen, 15 miles west of Zurich, killing six people and injuring 90.

Niki Lauder won the RAC British Grand Prix at Brands Hatch.



Tom Watson of the US won the British Open Golf Championship at Troon.

**Monday, July 19**

President Reagan's Middle East envoy, Philip Habib, presented "final" proposals to the Israelis, Palestinians, Lebanese and Syrians. They called for a total Palestinian and Syrian evacuation of Lebanon and withdrawal of Israeli forces to Sidon. United Nations troops would be deployed over an area of more than 500 square miles north of the Israeli border in co-operation with the Israeli army. The Palestinians pointed

out that they had nowhere to withdraw to, and the Israelis objected to withdrawing farther south than Damour, 12 miles from Beirut.

President Reagan ordered a shipment of cluster bombs to Israel to be held up while he reviewed the use of such weapons in Lebanon.

Health service workers began a three-day programme of strikes, picketing and demonstrations in pursuit of their pay claim. Members of other unions lent support.

The Home Secretary, William Whitelaw, announced in the House of Commons that the Queen's police officer, Commander Michael Trestrail, 51, had resigned after admitting to having had a homosexual relationship with a male prostitute.

**Tuesday, July 20**

Two remote-controlled bombs, placed by members of the IRA and aimed at soldiers on ceremonial duty, exploded in London in Hyde Park and Regent's Park, killing 11 people and injuring 50.

The number of people out of work in the United Kingdom reached the highest level since official records began: 3,190,621 or 13.4 per cent of the total work force.

A detective chief inspector and a former detective sergeant of the City of London Police were jailed for corruption at the trial following the four-year Operation Countryman investigation. They were convicted of involvement in a bail racket in which accused men had bought their freedom.

**Wednesday, July 21**

The Polish military leader, General Jaruzelski, announced the release of 1,227 of the 2,000 or so people interned under martial law and the relaxation of some restrictions; but Lech Walesa, leader of Solidarity, would still be held and the Pope's proposed visit to Poland later this year was officially discouraged.

The former Paris flat of President Mitterrand's special adviser, Régis Debray, was destroyed by a bomb planted by the French Revolutionary Brigades.

**Thursday, July 22**

Britain lifted the 200 mile total exclusion zone round the Falkland Islands but asked Argentina to ensure that her warships and military aircraft did not enter a zone 150 miles around the Islands where they might pose a threat to British forces.

Israeli aircraft resumed strafing targets in Beirut and the Bekaa valley of eastern Lebanon for the first time since June 25. The Palestine news agency claimed heavy civilian casualties.

France announced the intention of joining Britain, Italy and West Germany in ignoring President Reagan's embargo on supplying equipment for the Siberian gas pipeline.

**Friday, July 23**

The deputy head of the PLO office in Paris, Fadi Dani, was killed by a bomb as he was about to drive his car away from his home.

The International Whaling Commission decided to end commercial whaling, the ban to take effect in three years' time.

Torrential rains caused landslips in Nagasaki and neighbouring territories in Japan, killing at least 260 people; another 97 were missing and 309 injured.

**Sunday, July 25**

The chairman of the PLO, Yassir Arafat, in a meeting with six US Congressmen in Beirut signed a document accepting United Nations resolutions on Israel's right to exist as a nation; but on the next day the White House ruled out the prospect of negotiating with the PLO on the basis of the document.

Two Britons, 18-year-old James Greenwell and Martyn Hodgson, 31,

were among six tourists ambushed and held hostage in Zimbabwe. Their captors were dissidents, demanding the release of officials of the opposition party, headed by Joshua Nkomo, who were held in prison.

**Monday, July 26**

Hire-purchase controls on down payments and repayment periods in Britain were lifted.

Living costs in Poland rose by more than 104 per cent in the first six months of the year, with food prices up by 150 per cent and real wages dropping by 26 per cent.

**Tuesday, July 27**

The Government announced measures to help place people in work, including the setting up of new enterprise zones and a voluntary scheme to share jobs.

Aslef voted, with reservations, to accept flexible rostering in principle and to negotiate a new agreement with British Rail management.

Fare increases of up to 7 per cent on most routes from October 1 were agreed by the leaders of 53 airlines meeting at the headquarters in Geneva of the International Air Transport Association (Iata).

Colonel Michael Hoare was among 42 mercenaries found guilty in South Africa of various charges in connexion with the failed coup in the Seychelles on November 25, 1981. Colonel Hoare received a 10-year prison sentence, plus another 10 years suspended. Other mercenaries' sentences ranged from six months to five years.

**Wednesday, July 28**

The replacement contract for Cunard's *Atlantic Conveyor*, sunk during the Falklands campaign, was to be given to the Swan Hunter yard on Tyneside after financial assistance from the Government believed to be over £4 million. A South Korean tender had been about £15 million cheaper than the British yard's £45 million estimate.

The Coal Board had a record loss of £428 million in the year to the end of March, excluding government grants.

On the anniversary of the Toxteth riots, and on the following night, violence again broke out in the Liverpool district. Cars were wrecked, petrol bombs thrown and police cars stoned.

**Thursday, July 29**

General Sir Richard Gale, commander of airborne forces in the Second World War, C-in-C of BAOR, 1952-57 and Deputy Supreme Allied Commander Europe, 1958-60, died aged 86.

**Friday, July 30**

Britain's high street banks cut base lending rates by another 1 per cent to 11  $\frac{1}{2}$  per cent from August 2.

**Saturday, July 31**

53 people died, 44 of them children, in a multiple-vehicle crash involving two coaches and seven cars on the A6 near Beaune in France.



Jocelyn Cadbury, 36, Tory MP for Birmingham Northfield, was found dead from shot gun wounds.

**Sunday, August 1**

An attempted coup by a rebel group of Kenyan air force personnel against President Daniel Arap Moi of Kenya

was crushed. More than 100 people were killed, and 500—mostly civilians—were injured.

After a 15-hour bombardment, in which a further 200 casualties were reported, the Israelis seized Beirut airport. The United Nations Security Council demanded again an immediate halt to all military activities and authorized UN observers to monitor the ceasefire. On August 5 the Israeli Cabinet rejected the UN plan to monitor the ceasefire.

Three bodies, found in the eastern highlands of Zimbabwe, were identified as of Richard Pranker, his sister Nicola, and Alison Jones, all British, missing since July 14, who had been on a motoring holiday in the area.

England beat Pakistan by 113 runs in the first Cornhill Test at Edgbaston.

**Monday, August 2**

Members of the National Union of Seamen followed their four weeks of industrial action at Harwich over proposals to cut pay and change manning services with an all-out strike, putting all Sealink ferries out of action. Talks between management, the union and Acas ended in a peace formula in the early hours of August 3 and the strike officially ended at noon.

All 120 privately owned safety deposit boxes were rifled in a weekend raid on Lloyds Bank, Holborn Circus, in a haul estimated at over £1 million.

Typhoon Bess struck the Japanese island of Honshu leaving 40 people dead and many injured.

Catherine Nesbitt, the actress, died aged 93.

**Tuesday, August 3**

Israel imposed restrictions on the movement of United Nations personnel in occupied Lebanon, alleging that senior UN officials had passed information about Israeli military activities to the PLO.

**Wednesday, August 4**

Prince William Arthur Philip Louis, son of the Prince and Princess of Wales, was christened in the Music Room of Buckingham Palace.

The Israelis captured another 2 square miles of territory in west Beirut after a massive artillery barrage.

The use of the drug Opren, prescribed for sufferers from arthritis, was suspended after the death of 61 patients; 3,500 users of the drug were said to have suffered side effects.

The British Transglobe explorers Sir Ranulph Fiennes and Charles Burton were picked up by the support ship *Benjamin Bowring*, 650 miles from the North Pole, having spent 99 days on a rapidly melting ice floe.

**Thursday, August 5**

Building societies in Britain cut their home loan rates from 13.5 per cent to 12 per cent.

**Friday, August 6**

Israeli bombs levelled two eight-storey blocks of flats in Beirut, killing more than 100 people.

Agreement was reached between the EEC countries and the United States to limit exports of steel from the Community; but the United States Steel Corporation, America's biggest steel producer, rejected the agreement.

It was announced that Brigadier-General Basilio Lami Dozo, commander of the Argentine air force, was to retire on August 17. His colleagues decided his political statements were harming the service.

**Saturday, August 7**

Armenian nationalist extremists stormed Ankara airport with guns and bombs. At least eight people were killed and 70 wounded. The terrorists were captured after a gun battle.

**Sunday, August 8**

Patrick Tambay in a Ferrari won the German Grand Prix.





GAMMA LIAISON SPY/INR

**Beirut bombarded:** Israeli shelling of Palestinian positions in the city, which caused many civilian casualties, continued to build up in spite of a number of ceasefires.



GAMMA LIAISON SPY/INR

**Holiday crash:** Forty-four children aged between six and 15 and nine adults were killed in France when the two coaches taking the children on holiday crashed into each other, involving seven cars. The accident happened in bad weather at a black spot on the A6 autoroute near Beaune.



*Sept 82*

**IRA bombs in London's parks:** Two remote-controlled bombs aimed at soldiers on ceremonial duty exploded in Hyde Park and Regent's Park on July 20, killing 11 people and injuring 50. The first, a car bomb packed with nails, was detonated in Rotten Row at 10.44 am, shortly after a detachment of the Household Cavalry had left their Knightsbridge barracks for the changing of the guard ceremony. Four

soldiers were killed, three wounded, and two mounted policemen and 17 civilians were injured. Seven horses were killed or had to be destroyed because of their injuries. The second bomb exploded just over two hours later under a bandstand in Regent's Park as the band of the Royal Green Jackets were playing. Seven soldiers died and 28 people were injured. The IRA claimed responsibility.



PRESS ASSOCIATION



PRESS ASSOCIATION

Recovering from their injuries, Police Constable John Davis is reunited with his horse *Echor*; *Zaney*, *Eclipse*, *Copenhagen* and *Sefton*, too, are convalescent.



PRESS ASSOCIATION



PRESS ASSOCIATION

The worst injured of the horses, 19-year-old *Sefton*, was peppered with 4-inch nails and had a main artery severed. His body partially shielded his rider.



GAMMA LIAISON/REUTERS



GAMMA LIAISON/REUTERS

Left, the scene in Hyde Park just after the car bomb was detonated. Top, the shattered bandstand in Regent's Park, where seven soldiers were killed. Above, an injured sergeant in the Royal Green Jackets band is comforted by a bystander.



Sept 82

**St Paul's service:** The Queen and the Duke of Edinburgh, the Prime Minister Margaret Thatcher, and Rear-Admiral Sandy Woodward, commander of the naval task force in the Falklands, below, were among the congregation at the Falkland Islands service on July 26.



PRESS ASSOCIATION



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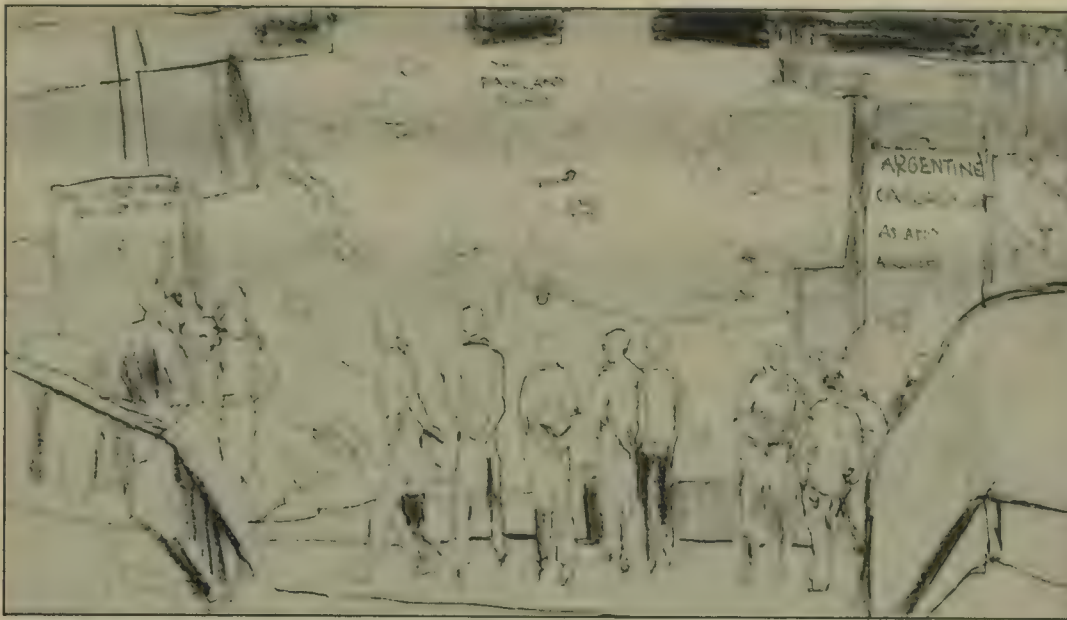
CAMERA PRESS



JON BENNETT

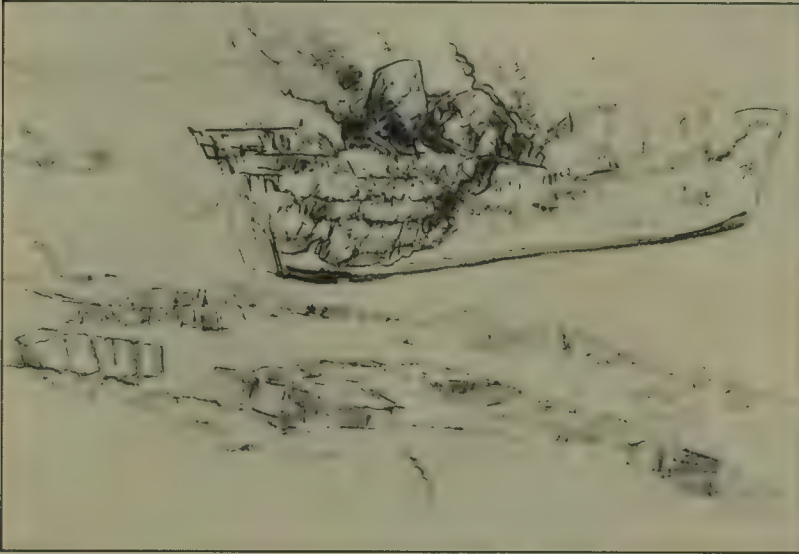
**Homecoming:** The flagship of the Falklands campaign, the carrier *Hermes*, returned to Portsmouth on July 21 to a tumultuous welcome and an escort of small boats.





PRESS ASSOCIATION

**Artist's impressions:** Some of the work of official war artist Linda Kitson was released soon after her return from the Falklands with the Welsh Guards. Left, the quarter deck of the QE2; below left, *Sir Galahad* on fire; below, the landing strip at Goose Green.



DRAWINGS FROM THE IMPERIAL WAR MUSEUM



PRESS ASSOCIATION

**Falklands bound:** HMS *Illustrious*, completed three months ahead of schedule, leaves Portsmouth for the south Atlantic to take over duties from her sister ship *Invincible*.



Sept 82



**Under sail:** The Polish ship *Dar Młodzieży* (Gift of Youth) leaves Falmouth at the start of the Cutty Sark Tall Ships' Race to Lisbon. The 360 foot-long square rigger of the Polish merchant navy academy was one of about 100 ships taking part in a series of races which will end in Southampton during the last week in August.

JOHNSAN



# Inflation and the Falklands factor

by Sir Arthur Bryant

It is not often given to anyone by word or deed to create a legend. But this spring Margaret Thatcher did so in three words—"Task Force South". For they enshrined and symbolized a resolution and decision which may have changed our future history.

The Prime Minister's political opponents have since charged her with having caused an unnecessary war by her acts of omission or those of her subordinates. For what ostensibly caused that war was the Argentine dictator generals' assumption that the British Government's apparent admission in Parliament last April that we should no longer have the force to maintain a naval presence in the south Atlantic and Antarctic was irrevocable and that the door lay wide open for them to seize by force what they had long clamorously demanded. For that admission by a Minister of Defence, appointed by the Prime Minister to carry out her Government's considered financial policy, implied that Britain could no longer afford the naval means to defend her Falklands subjects. Had the Argentine militarist imperialists only waited a few months until that announcement in Parliament had become irrevocable nothing could have saved the islanders from permanent enslavement and ourselves from the enduring shame of surrender to naked and lawless force.

What distinguished Margaret Thatcher at that moment from the usual politician's fatalistic acceptance of the inevitable was her realization that what mattered was not what she and her colleagues had supposed we could no longer afford to do, but what she now saw we could no longer afford not to do. And, in the face of conventional and accepted naval precept, she took without hesitation the decision to do what she knew to be essential and to send that hastily assembled naval task force on an 8,000 mile voyage south to wrest possession of a rocky island archipelago the size of Wales. No braver decision has ever been taken by a British statesman in war or peace. Or, as it proved, a wiser one.

The ultimate test of greatness in a nation and its leaders is the perception that, in the last resort, moral considerations must override lesser and technical ones. When, three years ago, Margaret Thatcher sought the suffrage of her countrymen it was to restore the moral virtues and qualities which had made Britain great in the past and which, in her belief, could alone make her great again. Her declared object was to create the conditions and incentives which would encourage Britons to practise and develop the virtues of self-help and self-reliance on which she rightly believed our national regener-

ation depended. One of her first objectives was to reduce the highly disincentive taxation which all parties had been pursuing. Unfortunately, her early attempts to do so were partially defeated by a belief, held by herself and her colleagues, in monetarist formulas which had worked well when first drafted in the 18th century, but which could no longer operate effectively in the very changed circumstances of the 20th century. And though her brave and steadfast adherence, despite all temptations to abandon them, to rules of sound economy was able to effect a considerable reduction, particularly in the private sector, in the rate of inflation and in the wasteful extravagance of public administration, they were accompanied, largely owing to her Government's inability to reduce taxation and, with it, prices, by a fatal rise in unemployment.

For there are other things that a Christian country cannot afford if it is to be true to its ideals. One is a million men permanently out of work, with another two million unemployed without many of the essential needs of life for themselves and their families which their own labour could supply. Another is a national currency so unreliable and accordingly dishonest that in the past 20 years it has lost nine-tenths of its purchasing power, so that today every-

thing, from a postage stamp to a railway ticket, costs at least 10 times as much as it did in the 1950s. In less than a quarter of a century the Treasury's new peacetime expedient of borrowing on the "never-never" has multiplied the annual cost of servicing central government debt from £705 million in 1955 to the staggering figure of £8,661 million in 1980, and is now costing each year more than defence, education or public health. Yet, without this creation of annual interest charges caused by successive governments' borrowing, this new and cumulative burden on the taxpayer and the accompanying inflationary rise in prices need never have taken place.

The cause of that inflation is the taxation necessitated by state borrowing at interest in order to finance current national expenditure, so sending up the price of every commodity and service required by the subject and taxpayer. This can be seen by comparing the period covered by my boyhood before the First World War, and the second half of the 19th century which preceded it, when there was virtually no inflation in this country and when, as a result, prices remained stable and taxation minimal. It was the massive state borrowing on the future to finance the 1914-18 war, with its legacy of continuing and cumulative taxation on pro-

ducers to meet the interest on such loans, which raised the price of all commodities and lowered the purchasing-power of our currency after the First World War, with its fatal by-product of vast numbers of would-be producers out of work for lack of effective purchasing-power. Today an even greater and more rapid inflation has accompanied the primrose path pursued by successive British governments since the 1950s, of financing peacetime expenditure by further borrowing on the future at interest payable in perpetuity by the taxpayer and producer.

It is my belief that if our brave Prime Minister is to achieve the object of national regeneration on which she embarked three years ago, and which her valiant decision to send Task Force South did so much to implement, she will now have to re-assert the sovereign power of government to create the finance needed to implement her moral objectives and so make financially possible what is physically possible and morally desirable by resort to the principle of sound government. Government's business is to govern—to judge, decide and enforce. Together with defence and public order, its first responsibility is to issue, operate and maintain a stable medium of exchange for national production and trade, not an ineffective and unreliable one vitiated by inflation and ever-rising taxation and prices. Why should it be considered more inflationary for our ably staffed Treasury to calculate the amount of money—neither too much nor too little—needed at any given moment to ensure full production and employment, than perpetually to borrow, as during the past 20 years, an unlimited amount of money charged with heavy interest-rates payable in future taxation, whose incidence continually forces the manufacturer and purveyor of public services to raise their prices? It would be far less inflationary to obviate the necessity for such taxation by refraining, wherever possible, from borrowing and, instead, to issue an equivalent amount of new interest-free money to finance and buy into production necessary, beneficial and wealth-producing public activities, balancing it in anticipation by a calculated reduction in the taxation. It would allow industry to stabilize instead of constantly having to raise its prices. And whenever Government wished to help an industry or public utility, by doing so in the form of an interest-free loan it would relieve that industry or utility from the need to raise its prices in order to pay the interest at present charged on state financial assistance. It would make it possible for the Government to lower both taxation and the rate of inflation—its original declared intention—and so to control the money-supply instead of being controlled by it.

## 100 years ago



The war in Egypt which followed a rebellion by a group of Egyptian army officers was brought to an end on September 13, 1882, by a British victory at the Battle of Tel-el-Kebir. The "first in the fray" were shown on the cover of the *ILN* of October 7.





In the traditional way in which the English Enamel Box was often produced in the 18th Century to mark a great event or battle victory, this box has been made to commemorate the victory in the Falkland Islands.

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## FOREIGN AFFAIRS

# The divisive embargo

by Norman Moss

The issue of East-West trade is splitting the Nato alliance. The exchanges across the Atlantic have passed from arguments to threats, and it is getting rather nastier than a mere difference of opinion among friends. Currently the central issue is the huge gas pipeline project, which is intended to bring natural gas from Siberia into Western Europe. It is to be built with Western capital and technology, and when it is completed it will produce a huge new source of energy for Europe, and something over \$5,000 million a year for Russia in hard currency earnings.

The United States, after advising its allies against it, has now taken up a bludgeon to try to force them into line. It is saying that no company that is partly American-owned may take part in the project, and no one may use anything manufactured under US licence. One way or another this affects just about every Western European company involved, including our own John Brown, which has a £103 million contract to supply pipeline components, some of them manufactured under licence from General Electric.

Western European governments have told the companies involved to go ahead and fulfil their contracts and risk American retaliation. The British Government has invoked the Protection of Trading Interests Act, which was passed in 1980 specifically to ward off American attempts to extend American commercial law beyond the territory of the United States.

The United States imposed trade sanctions on the Soviet Union after the Soviet invasion of Afghanistan, and tightened them after the crack-down in Poland last December. It made it clear that it would lift these sanctions when the Polish government relaxed its martial law and the Soviet government changed its attitude. General Jaruzelski, the Polish leader, has said he might be able to lift martial law if only the West, instead of imposing economic sanctions, would help him relieve the Polish people's poverty and economic discontent, and many people in the West believe him.

East-West trade, though limited, is widespread. Western countries do less than 5 per cent of their foreign trade with the Soviet bloc—Britain does 2 1/2 per cent. But most major industrial firms do some business with these countries, and this includes American ones. General Motors, ITT, IBM, Honeywell, Dow Chemical and the First National City Bank are among the big American corporations that have offices in Moscow to handle their Soviet business.

Ideology is no barrier. The biggest-ever American delegation to Russia went at the instigation of President

Nixon. Pietro Agnelli, the head of Fiat, a strong anti-Communist in domestic Italian politics, is an enthusiastic trading partner with Soviet state industrial organizations. Fiat has a plant manufacturing cars in Russia at a site called Togliattigrad, after the Italian Communist leader of the 1940s and 50s, Palmiro Togliatti. Russia deals readily with right-wing dictatorships (indeed, it probably does not distinguish ideologically between these and Western democracies) and markets its diamonds through South Africa.

Often Soviet bloc countries have had loans on favourable terms to help pay for imports from the West, sometimes with government backing. This was partly because Communist countries have generally been good credit risks, and partly in order to smooth the way for the purchase. So it was that Communist governments were borrowing money at a much lower rate of interest than the ordinary citizen had to pay for his mortgage or the local businessman for his loan.

This is an age when, economically, hardly anything is safe, and Communist countries are no longer such good risks. Poland has had \$27,000 million in loans from the West which it cannot pay back. Half of this comes from Western governments and half from private banks. The time of low-interest loans to the Soviet bloc is over. Exporters were competing with one another in offering lower interest rates so that what was virtually a credit price-cutting war was developing. To end this, the OECD, consisting of all the major industrialized countries, have established agreed lending rates for different parts of the world. The current rate for the Communist bloc is 12.15 per cent.

The Americans want it higher, and believe the West should not at this time extend credit to the Soviet Union at all, as it is doing on the pipeline. Their argument goes something like this: "By extending credit, we are helping to prop up an inefficient system that we don't believe in. Russia is spending about 15 per cent of its gross national product on defence, and is throwing its weight about in the world. The West has to strain to keep up with this spending and to counter Soviet policies.

"So why help Russia to divert capital into defence spending when this is causing us such problems? Why improve Russia's technological base? If you have to subsidize exports, do it directly by giving money to your exporter. If Russia knows it can get the benefit of trade only by modifying its international behaviour, it may do so."

The European counter-argument goes something like this: "Russia's military spending is dictated by its perceived requirements. Economic pressure is a clumsy weapon, and could produce a different effect from the one

intended. For instance, it could make the Russians more aggressive and less co-operative; a thin Communist may be more difficult to deal with than a fat one. The sanctions you want to apply involve Europeans making the sacrifices, giving up jobs and profits, or at any rate, more of the sacrifices than you Americans. *And what about all that grain?*"

The American position crumbles, psychologically if not logically, on its sale of vast amounts of grain to Russia—15 million tons this year. All the more so as a leading American economic analyst, Jan Vanous, concluded recently after a study of the Soviet economy: "There's only one sector where the Soviets are vulnerable—grain. They now import about one-fifth of their grain needs."

The United States tried to impose an embargo on grain sales to Russia after the Soviet invasion of Afghanistan, but others did not join in and Russia bought enough from Argentina and Australia to make up the shortfall. The embargo hurt a bit, nonetheless, and it is possible that Russia backed away from intervening directly in Poland because of this and other signals sent after the Afghanistan invasion. American officials tell Europeans that grain is a consumer rather than a capital item, and that Russia has to pay cash on the nail for it, so that it reduces the amount of capital Russia has for other projects rather than adding to it. This makes some sense, but the argument that this does not hurt the West while the pipeline deal will is never going to stick, because it suits the Americans too well. President Reagan can please his midwestern farmers by letting them sell their grain, while European governments are expected to deny themselves trade deals which mean profits and jobs. As the Trade Secretary Lord Cockfield told the author, "We're not taking our stand because of the grain sale. But one can't ignore the fact that the United States seems to be applying a double standard."

The transatlantic argument about the pipeline will go on because both sides feel strongly about it. The Europeans will not stand for being bludgeoned into pulling out, and President Reagan himself, who has a casual attitude to some international issues, feels strongly about this one, and can be as stubborn as Mrs Thatcher.

The Nato allies already have a committee that agrees on what goods have military potential and therefore may not be sold to the Soviet bloc, and everyone sticks by these rules. Perhaps, eventually, they can try to agree on what kinds of trade are simply mutually beneficial and what kinds help the Soviet Union to become a more dangerous adversary. But any conclusion would have to be by agreement, not imposition.



# ENCOUNTERS

with Roger Berthoud

## End of term



NANCY DURRELL MCKENNA

Any school which has harboured among its pupils John (later Lord) Reith, W. H. Auden, Benjamin Britten, Lennox Berkeley and the diplomat spy Donald Maclean must have at least a remarkable past. Gresham's School, Holt, in Norfolk, has produced no known geniuses or traitors in recent years; but while losing the aura of progressive originality which once attracted unorthodox parents, it still gives its pupils more freedom than most public schools, with no loss of academic excellence.

Now, after an exceptional span of 27 years, its headmaster Logie Bruce Lockhart has retired, aged 61. His is a name famous in public school and rugby-playing circles: his father was a housemaster at Rugby before becoming headmaster of Sedburgh; a brother was until recently headmaster of Loretto; and all three played stand-off half for Scotland's rugby XV.

When Logie arrived at Gresham's from Tonbridge in 1955, the school was recovering from wartime evacuation to the west country: there were about 100 boys in the prep-school and 280 in the senior school. Now the numbers are 160 and 430 respectively, about a

### Logie Bruce Lockhart will be a hard act to follow at Gresham's School.

quarter being day boys. Smallness pays, he believes. "When you can't know the majority of your pupils, something goes; and in a smallish school the average-goodish person can reach the top. More is expected of them, so more comes out."

A large man with light blue eyes and bushy grey hair, Bruce Lockhart looks back with tolerant good humour at the passing educational fashions of his times. "There was the play-and-plastic phase," he recalled. "Kids came to us at 13 who had never been made to do anything uncongenial. Yet it taught us to have a bit of fun in the classroom. Then we had pupil power, and like everyone we had a pupil council. They asked for fags and beer and girls, and we gave them some beer and some girls, but still said no to fags. Then they got bored, and asked for more prep on Friday evenings." Much could be learnt, he believed, from listening to pupils, without actually entrusting power to young people whose view was necessarily short term.

While convinced that good teachers could run a good school in a barn,

Bruce Lockhart has helped raise £1½ million for new laboratories, a music school and better accommodation: children should have privacy and a little kingdom of their own, he believes. There is now a separate house for the senior school's 75 girls, including 35 boarders. Apart from contributing strongly to the musical and artistic sides, they had made the place more adult, knocked off some of the rugby-playing coarseness and defused sexual tensions.

It was very different in Reith's day, when G. W. S. Howson was creating an unusual, science-oriented public school from a 450-year-old grammar school. His pupils could plan some of their own time, but under an emotionally crippling "honour" system had to report any transgressions, by themselves or others, from a code of conduct devised by the bachelor Howson. Small wonder that there was a homosexual backlash under his successor.

Are such schools, while much saner and healthier nowadays, still socially divisive? Bruce Lockhart, predictably perhaps, thinks not. Far from being

snobbish, his pupils were anxious not to appear different from their companions outside. "You have your peer's son and your shopkeeper's son here, and I don't think people care very much which is which." But with fees now at £4,270 a year he did think it a pity that only the rather rich could afford such an education, and hoped the Government would help those who needed boarding rather than skimming the cream from maintained schools through the assisted places scheme.

He himself will be supplementing his pension with more writing—his *The Pleasures of Fishing* came out last year—and will see more of his ex-ballet-dancer wife, their four children and their cottage in France. His successor is Dr Tim Woods, from the rival East Anglian establishment, Felsted. There is no doubt that it will not be an easy act to follow.

### Buzz off Buzby!

Do quite so many television commercials have to be quite so irritating? To be illuminated I repaired to J. Walter Thompson, the largest single advertising agency in the world. Their ➤➤➤





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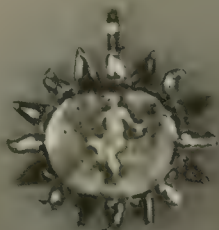
**FINE CAMEOS**



An Italian seventeenth century chalcedony cameo of Christ. The reverse inscribed in Greek. Mounted later in gold as a ring.



An Italian nineteenth century chalcedony cameo of a black lady; her hair elaborately dressed with diamond set combs. The gem held in a gold and black enamel diamond set brooch.



An Italian early seventeenth century white chalcedony cameo of Ganymede borne by Apollo's eagle and shown grasping thunderbolts. Mounted as a pendant in the eighteenth century in a garnet and diamond sunburst.

ALL SHOWN ACTUAL SIZE

## ENCOUNTERS

London headquarters in Berkeley Square, W1, conformed exactly to my expectations: tasteful modern décor, pretty girls, intelligent atmosphere.

The creative director recommended to me was Don Michel, a smallish Canadian in his 40s who has lived here 20 years and specializes in TV commercials. As I delivered my little homily I sensed that he was going to make mincemeat of it: after all, any ad remembered for its dreadfulness had in a way succeeded, at least if you recalled the product. I provided some examples, such as those silly crows landing on top of Nelson's column (the London Dockland Development Corporation).

Michel explained, clearly not for the first time, that the advertising agency's sole aim was to make their client richer (or in some cases improve his product's image). "It's not meant to be fun," he said sternly. "Advertising is a tool of business. It's no good having ads which people like, or which are clever, if they aren't effective. The fact that you don't like a commercial is irrelevant if the message comes across, though if you like it it's a bonus. Likeability and effectiveness don't have a necessary correlation: we know that from research."

"Ads one admires can fail to be effective, for example if people don't remember the product—it's a known danger, especially if you use a well known actor, though I don't think it's a mistake we make." Neither of us, for example, could remember whether the delightful car-hire ads featuring Ronnie Barker and Ronnie Corbett and four grinning Corbett progeny were for Hertz or Avis. Conversely, he

pointed out, one of the most disliked series of ads, according to surveys, was for Fairy Liquid washing-up detergent, yet sales had continued to flourish.

Ads might be ineffective because they were confusing, so no clear message came across; or too simple, so they insulted the viewer's intelligence, he said. The aim was to maximize effectiveness with the viewing public.

And how about the appalling Buzby, I put in with a new diffidence: while a parent tried to persuade children or spouse to stop chatting up the phone bill, this government-owned industry, already massively in profit, used taxpayers' money to do the opposite. "Who loathes Buzby?" Michel asked. "Probably those people who dislike advertising in general, and they tend to be paternalistic in their attitudes—such and such an ad might be bad for the less sophisticated, for the elderly or for children. What we find is that those people can in fact look after themselves perfectly well. All sorts of issues are involved: I just don't know whether as a taxpayer one is getting good value from that advertising, but certainly a great many people like Buzby."

So there I was, an interfering paternalist. Certainly the "people can look after themselves" argument gives the ad man a pretty free hand, within the restrictions of his code of practice. The engaging Michel played through a few of JWT's own polished commercials on his video machine, and I tried to judge them by the yardstick of likely effectiveness with their target group. It was some comfort that Michel found American TV ads vulgar and slushy—but not enough to make me enjoy the unimpeachable viewing of those flapping crows that evening.

## Kiss a non-smoker...

The zeal of the convert is not always loveable. But having given up smoking some years back—and feeling much healthier albeit more averse to the fumes—I wondered how ASH was faring in spreading the message.

"Action on Smoking and Health" is an odd title: ASH was set up by the Royal College of Physicians in 1971 after its second report called *Smoking and Health Now*. Unusually for an independent charity, it is funded by the Department of Health and Social Security (£90,000 last year), and is housed in modest premises in Mortimer Street, W1, opposite the Middlesex Hospital. There I found its director, David Simpson, a slim fellow of 36 years and no little charm, poised to take his staff of six women—all non-smokers, naturally—through the Monday look at the week ahead. Topics included a meeting with the Health Education Council, which gets the big money to spend on anti-smoking advertising; a life assurance company ready to give preferential rates to non-smokers; a "smoking cessation workshop" (horrible jargon); and the sufferings of taxi-drivers not allowed to ban smoking in their cabs—



David Simpson, ASH campaigner.

signs may only say "Thank you for not smoking".

A vivid Australian poster above Simpson's head enjoined "Kiss a non-smoker... and enjoy the difference". ASH is the third pressure group with which he has been involved. After six years as an accountant, he started as director of Shelter in Scotland, then became director of the British branch of Amnesty. Having increased the lat-

ter's revenue and membership tenfold in five years, he was urged to put in for the ASH job. His interest grew as he dug into the medical evidence and the politics of smoking. He was appalled by the dearth of constraints on an industry whose products kill one in four of its consumers prematurely—four times as many people as all other known causes of avoidable death put together. It was, he decided, another case of injustice, even if ASH lacked the emotional appeal, based on the existence of innocent victims, of the big fund-raising charities.

Its brief is, in Simpson's words, "to reduce by all possible means the incidence of smoking-induced disease in this country"—notably coronary heart disease, lung cancer and chronic bronchitis—mainly by collecting and disseminating medically reliable information about smoking and its effects. Were the trends not rather encouraging? I asked, mentioning all those smoke-free dinner parties I go to nowadays. Don't extrapolate from your own middle-class experience, Simpson cautioned; but yes, the proportion of professional men and women smoking had dropped from 33 per cent in 1972 to 21 per cent in 1980, though almost three times as many (57 per cent) unskilled male workers were still puffing away, and consumption was up.

Linda Seymour, one of two Americans on ASH's staff, deals with the increasingly live issue of smoking in public and work places, involving non-smokers in "passive smoking" as well as discomfort. "The work place is the area where people have the most exposure and the least control," she said in her slight Boston accent. "In restaurants and cinemas they are consumers and can theoretically exert some pressure. In the work place they are trapped. I get a lot of phone calls from people saying, 'I work in a small office and my boss smokes.'" She recommends various ploys, but admits there is little legal or other leverage which an employee can apply.

Most incoming inquiries—up to 40 letters and phone calls a day—come to Nicky Tewson, who is blonde and blue-eyed. About three-quarters are from smokers seeking advice on how to give up, she said: one man was up to 110 a day. Parents often feel guilty about their children, who may be getting at them to stop. "Some who have just given up get maddened by seeing people light up on TV. Mostly they are people conscious of the health factor or who can't afford it" (though the real cost is still lower than in the 1960s). "I tend to send them a pack—advice on giving up—or recommend they see their GP, though some doctors are not at all helpful and just tell them to pull their socks up."

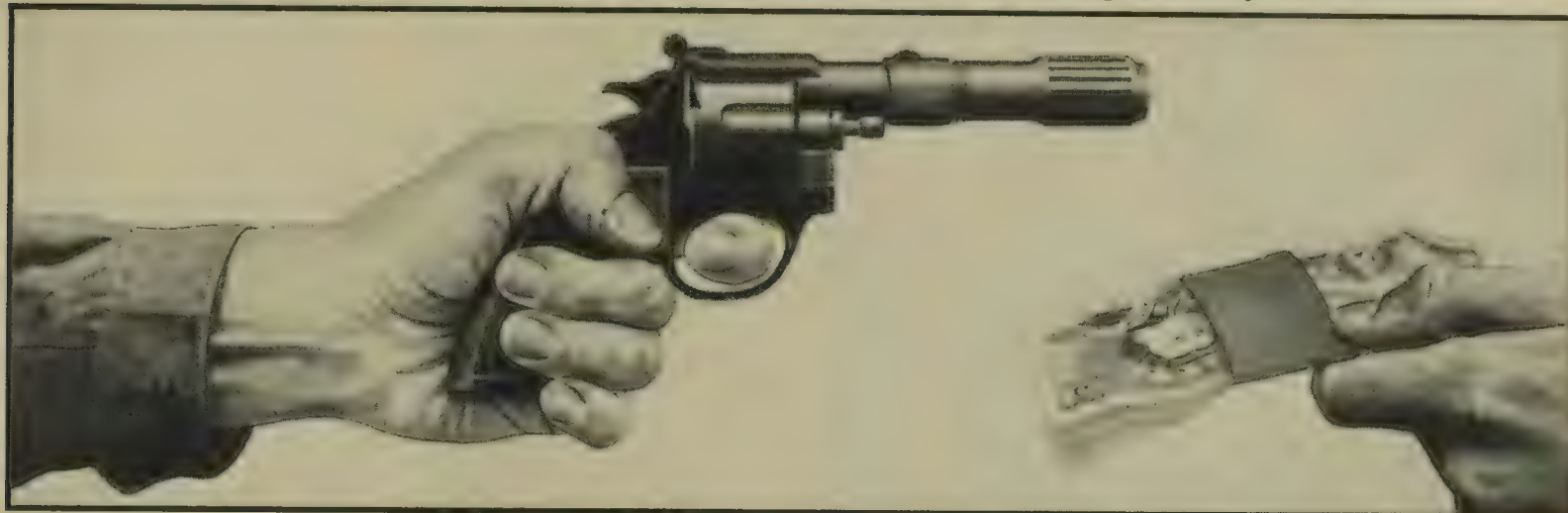
Some callers ask for a no-smoking sign to put on their desk or wall. Sometimes, in a restaurant especially, I feel I could use something similar: perhaps an enlargement of Mel Calman's cartoon captioned, "I hope my eating isn't spoiling your cigar".



# Crime by computer

by Roger Giblin

Although we have come to rely more and more upon computers, they are by no means infallible. The author describes some of the ways in which they can be manipulated by the dishonest.



The past decade has seen the emergence of a new kind of criminal who wages a new kind of war on society using one of the most powerful potential weapons of this century: the computer.

Computers can be the instruments of crime in many different ways. The easiest and the commonest is to take advantage of the fact that computers are at present uncritical of the information given to them as long as it is supplied in the expected form.

For example, a young man applied for and received a bank loan to be repaid in 12 monthly instalments. The loan repayment slips for him to fill in were supplied in a booklet, each slip marked with the number of the payment in sequence. Instead of tearing out the first slip he took the last one and sent it back to the bank together with one month's payment. Soon afterwards he received a computer-generated letter, congratulating him on the prompt settlement and assuring him of his excellent credit status. The computer had read the magnetic-ink characters on the payment slip and sent out the standard letter of response to the arrival of the "last" payment. It had omitted to find out first whether all (or

even any) of the previous payments had been made. When confronted the man claimed he had simply made a mistake—and was not prosecuted.

Others have been more ambitious. One man opened a bank account and received, in the ordinary course of business, a book of deposit slips, each with his personal account number printed on it in magnetic ink. A few days later he went to the bank again, but instead of depositing or withdrawing money, he collected a wad of loose deposit slips which banks provide. He took them to a printer able to supply computer-style numbering, had his own account number printed on them in the space provided, returned to the bank and left them for people to pick up. Unsuspecting customers, used to seeing the bank's heiroglyphs on such pieces of paper all the time, used them to pay their money into the bank. Since the deposit slips had magnetic-ink characters, they were passed on for machine rather than manual sorting. As a result, hundreds of customers' deposits were paid into his account, not their own. By the time the complaints started to come in, he had disappeared with almost \$250,000.

In terms of the amount of money

involved, the most spectacular example on record of false information being supplied to and accepted by a computer is the Equity Funding insurance fraud, which was exposed in 1973. Apart from involving the misappropriation of over \$100 million, this fraud is unusual in that large numbers of conspirators were involved: the entire management, in this instance. The corporation's business was made to appear to thrive by "recruiting" almost 60,000 non-existent new investors to add to the 40,000 genuine ones, thus raising the stocks on Wall Street. Other insurance companies were drawn into the scheme and many people lost their savings. The computer listings, produced in vast quantities and great detail for the auditors, were a smokescreen to generate apparently genuine back-up information, and it worked. Eventually the fraud collapsed, not because of any routine security checks, but as a result of a tip-off from a former employee.

The significant point about these frauds is not their sophistication, but their lack of it. The technical knowledge of computing underlying them was almost nil: all the perpetrators needed to know was how to supply (or

edit and delete) information.

Computers provide the most compact and efficient filing systems we have. It is their very compactness, and the speed with which copies can be made, that makes it easier for the thief or saboteur. The files can be stored in magnetic form (tapes, discs or chips) and these can be stolen all too easily and sold for profit or used for blackmail or for other personal gain (such as setting up in business using a list of customers' names and addresses). In Norway a computer operator was convicted of selling tapes containing medical records of people with a specific ailment to a drug company, who then made them the target of a sales campaign.

Another kind of information with a high market value is a list of people's credit ratings. This is becoming increasingly important when a person is being assessed as a risk for a possible loan. As well as the illegal sale of genuine records, the system has been abused by criminals who falsify records to get loans for people who then disappear. Even more disturbingly, an investigation by the United States Department of Justice concluded that between 1968 and 1972 the FBI falsified ➤➤➤





# Crime by computer



records in order to harass people who did not meet with its approval.

The possibilities for computer-assisted crime take on an extra dimension for those who, as well as knowing how to enter the information into the machine, are also able to supply the set of instructions specifying what should be done with it. This set of instructions or program may include instructions to set up new accounts, to send out standard letters or invoices, or to print inventories. The program should be very detailed and specific, and it should take into account every possible variation on the entered information that can be accepted by the computer. This is very difficult to ensure, and it provides the would-be intruder with the possibility of loopholes in the logic. The more complex and lengthy the program, the greater is the likelihood that such gaps exist.

The strength of the computer lies in the fact that the set of instructions it contains can be altered by the user to suit the task to be performed; its security weakness lies in exactly the same fact. Ways of modifying, editing and correcting programs are always available for legitimate users of the machine, and this carries with it the inevitable corollary that they provide the means for making illegal changes. These changes may amount to only a few lines or symbols, but they can have profound effects. Furthermore, their significance may be far from obvious even to an experienced programmer, especially if they have been put in by an equally experienced programmer.

Bank employees have been known to instruct the computer to ignore overdrafts in their own account. Others, taking a more positive approach, have instructed it to round down the sums involved in each of the bank's transactions to the nearest penny or cent, and transfer the difference to their own account. These fractional amounts are hard to trace and so small by comparison with the sums involved that no one bothers to check on them. Yet the steady flow from possibly millions of transactions every day can lead to a respectable income for the recipient.

The next step in the process of increasing sophistication in computer-assisted crime is illustrated by a much publicized case involving the alleged theft of over \$1 million worth of equipment from the Pacific Telephone and Telegraph Company in 1972. It involved the penetration of the company's computer system by an outside person using only a public telephone line. Jerry Schneider, 21 years old and a graduate in electrical engineering from the University of California at Los Angeles, had built up a picture of the company's automated equipment ordering system over a period of years. He had posed as a journalist, a customer, and had also obtained valuable information from the waste bins left outside the supply storeroom for collection.

In the normal course of the company's operations, equipment for repair or installation was ordered by field engineers from all over the country using a system of codes telephoned in to the computer and processed automatically. Schneider simulated the legitimate calls using only a Touch-Tone telephone, ordering the equipment he wanted and also specifying when and where it was to be delivered. Even such bizarre requests as the delivery of a \$25,000 switchboard to a telephone-company manhole at 2am were met without question. His own truck was always there to collect the goods. He sold the equipment to other private companies and eventually found that he needed a warehouse and staff to work for him in order to deal with the volume of business he had built up. His success depended upon impersonation, that is, on his ability to simulate, to the computer's satisfaction, an authorized user making a legitimate request for items of equipment. The inability of the machine to distinguish between authorized and unauthorized users is a central problem in computer security.

The second part of Schneider's story is as instructive as the first, though for somewhat different reasons. His eventual discovery, as in so many cases, was not as a result of any sort of security activities but because he was given away by one of his employees after an argument about pay. The court found it impossible to prove that he had actually handled more than a few thousand dollars' worth of the equipment he was alleged to have stolen, and he was sentenced to 60 days on a prison farm, only 40 of which he actually served because of good conduct. While still on probation he was offered jobs which culminated in a career as a computer security consultant, and has apparently never looked back.

Occasionally neither money nor goods are directly involved in the commission of crime by computer. A French programmer was given notice when it was found that he had been using his firm's computer to process his mistress's husband's accounts. Instead of being banned from the computer room from that moment onwards he was—almost unbelievably—allowed to work through his period of notice con-

tinuing with his normal duties. Before leaving he planted a time bomb in the computer—a bomb with a very long fuse. Almost exactly two years after he had gone all the computer records were suddenly erased and lost. His single instruction, "destroy all files", together with a date, was triggered by the computer's internal clock. The financial loss to the firm was so great that it has never been accurately estimated.

The effects of skilled sabotage from within can be extremely difficult to detect, especially if the saboteur is a senior and trusted person who is in charge of the computer installation or who is the only employee who fully understands it. If the fraud or embezzlement persists over a period of many years it leads to deeper and more damaging effects. Consider this example.

In an embezzlement described in detail by Gerald McKnight in his book *Computer Crime*, a west midlands sales manager who had been with his firm for many years secured the approval of the directors to install a computer-operated accounting system. As part of the agreed operations he was to be paid a bonus which depended on the record of his sales team. The trick that he had built into the system was that he got his commission twice: once before and once after each sales bonus was announced. This fact was implicit in the computer listings he regularly placed before the board and the auditors for their approval, but no one noticed it. Eventually, after many years, a shortfall of nearly £50,000 in the available funds attracted attention and an external consultant discovered the fraud. The manager denied it, pointing to all the listings he had supplied. He did this so convincingly that the board could not decide among themselves whether he had been doing it deliberately or not. The consultant was quite sure that he had. Finally, the man left the company with—on his insistence—a letter of recommendation which he used to get a job as executive director of a larger firm. He then proceeded to swindle them in exactly the same way.

In the illustrations, although the sums involved were huge, it was only necessary for the criminals to have a knowledge of how the instructions to the computer should be written and how they could be modified, together with a detailed appreciation of the accounting or stock control system of the firm concerned. There was always a trail to be followed in the memory of the computer, for those with the wit to recognize the signs. Often it needed a specialist to do this and always long after the damage had been done.

A totally different order of crime becomes possible for someone who understands the detailed internal operation and organization of computers themselves, especially if they know the individual characteristics of different types and makes. With that knowledge it is possible to make major alterations to the way in which the computer will deal with any program that may be entered into it at any future

time by any other user; and to remove all trace that these changes have been made or the security broken.

Not surprisingly, there appear to be no publicly available records of such activities undertaken with criminal intent, but there are well documented instances of supposedly "secure" systems being broken by experts to show that such things are possible.

There is a fundamental feature of the present generation of computers which favours the intruder and makes things difficult for the designer. It is the nature of the internal operating system used. This system (incorporated into the central processing unit or CPU) is a permanent set of instructions which are built into the original design. (In practice, it must be possible to change them because designs have to be altered during service in the light of experience.) These instructions are at the absolute-detail, idiot level and they tell the computer how to implement the steps involved in the tasks assigned to it by external programmers. To give an idea of the level of detail at which this internal program must be written, it is like having to tell a 19th-century ledger clerk where to rest his hand on the book and how to support the quill pen before lowering it gently on to a specified part of the page and starting to write. It is the equivalent of the multitude of messages which reach our bodies from our brains to enable us to control breathing, blood pressure and the positions of our limbs while holding a conversation or using a typewriter. The message activates individual nerve fibres and muscle tissue by a series of electrical impulses which are, in their physical nature, very similar in computers and humans.

These operating system instructions for the computer are excruciatingly tedious to write, and often involve hundreds of modifications and hundreds of programmers over a period of years, each dealing with the part assigned to them and not investigating fully the possible effects of all the changes on other parts of the system. No one human being could comprehend the complete instruction set for a large commercial computer. In one military example there were about half a million instructions in the operating system program. In larger machines it can be five million or more, corresponding to a listing, on normal computer paper, over 10 miles long. The intruder can be certain that flaws and loopholes exist; he has to find only one of them (usually by experimenting with unexpected requests). The designer, by contrast, must try to ensure that there is none.

Paul Baran, an American who has made major contributions to the theory of computer networks, has stated the present position very clearly. As far as computer security is concerned, there is only one safe assumption we can make. We must assume that though other people may not be as honest and trustworthy as we are, they are just as diabolically clever.

The police are in an extraordinarily difficult position with regard to com-



puter crime, for several reasons. One is the difficulty of determining that a crime has been committed. This needs a high level of technical competence—the sort that results from many years of full-time experience in this rapidly evolving field. Even then, it can be exceedingly difficult to prepare a case that will survive in court.

Another acute problem in bringing a case to trial is that of presenting evidence that is acceptable to the court. The stumbling-block is the introduction of computer printout as evidence. When was it produced? How can that be proved? The ease with which information can be created, destroyed and manipulated within a computer makes it still harder to establish who did what and when. Furthermore, the loot may appear on a printer thousands of miles away from the scene of the crime, with nothing but electronic impulses on the intervening telephone network to signify that anything at all has happened. The trouble with these ephemeral impulses is their intangibility. Does a pattern of magnetic dust on a tape really represent money that can be stolen even if, when decoded, it contains information on bonds and securities? The law does not seem to know.

Ordinary crimes can often be investigated by locating and questioning accomplices; but computer criminals generally work alone. Or, to put it more accurately, they have accomplices whose permanent silence is easily arranged, who will do exactly as they are told, and who can never testify against them.

To state the obvious: it is not the computers we must fear but the people who would deliberately misuse them if given the chance. Fortunately there are new factors arising from advances in machine intelligence and computer technology which should alleviate and eventually eliminate these dangers.

One factor is the emergence of the self-programming computer. It will interact with the user (at first with a screen and keyboard only, later with voice recognition and synthetic speech added) using a language which is very close to the natural language of everyday conversation. At present the onus is wholly on the user to formulate the problem and also to indicate how to solve it, in great and tedious detail and in a strictly logical sequence which allows for all possibilities. Self-programming computers will shift the burden of providing a solution on to themselves and will expect the user only to be able to define the problem accurately. This they will determine by a series of questions, as many interactive design computers already do.

The problems that these computers can handle are currently restricted to such specialized topics as physical chemistry, stock control, aerodynamic design, solution of differential equations, analysis of geological data, medical diagnosis and legislation. Background information necessary to solve the problem can be stored in the memory of the computer and regularly updated. These computers, known as

"expert systems", are under active development and the results are encouraging. It has long been possible to design self-checking equipment; now we are seeing the start of self-checking and self-designing programs, too.

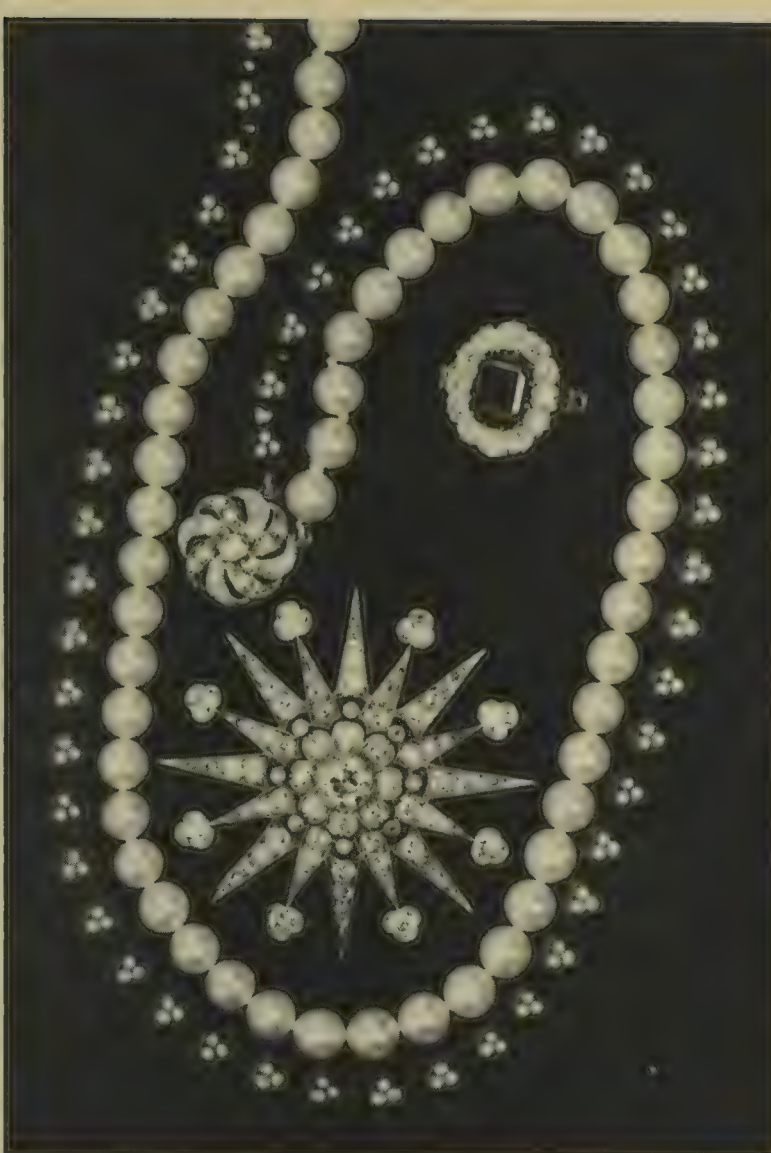
The implication of this for our concern with computer criminals is clear: we have eliminated the human programmer who might alter the instructions in the machine. That leaves only the user, which leads me to the other factor, the accelerating advance of computer technology. There is an increasing availability of cheap, powerful and (very important) portable computers. These will soon be able to store, process and communicate information as effectively and quickly as the most powerful commercial machines available today. A glance back over the last 20 years gives a good impression of the rate of advance in this area.

This means that people will be able to keep multiple, independent checks on the information they need. Business managers will be able to carry a complete simulation of their organization and all its associates, even down to the minutest detail of an investor's account, in their briefcase. Doctors will have their patients' complete medical histories with them all the time; lawyers a complete picture of the legislation relevant to their field. This kind of computer will reverse the tendency towards centralization of information in data-banks and greatly reduce the damage that individuals can inflict on organizations or governments. The physical security of these personal computers can be made very high by ensuring that they will respond only to their owners.

The increasing use of electronic funds transfer (the "cashless society") will make it advisable to have credit cards which are a good deal safer than they are at present. For example, we might require that they activate the bank account of the person holding them only if that person's fingerprints match those stored in a pattern-recognition chip embedded in the plastic of the card. To give added security, by that time their bank may be a computer, so that no human intervention is possible. All these developments will help to prevent one person from manipulating the property or funds of large numbers of others as has been possible in the past. Some of the larger New York banks are already guaranteeing to certain of their customers that their transactions are absolutely untouched by humans at any stage.

In the United States there are almost half a million personal computers in use and the sales are still rocketing. My advice is to get yourself a computer now, partly for self-improvement but mainly for self-defence.

To conclude: we can expect a rough ride from the human connexion for the first half of this decade, but towards the end of that period the targets available for the would-be fraud or embezzler will be so scattered and diffuse that they will confer little advantage by their possession.



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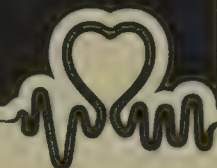
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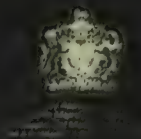
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# Little change on Merseyside

by Des Wilson

Fourteen months ago the riots in Liverpool forced the Government to look seriously at the problems of Merseyside. Conflicting views surround the measures taken by the Secretary of State for the Environment to regenerate the area's economy. The author has been back to Liverpool to report on the situation today.

Photographs by Sarah King.

In July, 1981, three months after the Brixton riots had given Britain a strong taste of United States-style urban violence, the arrest of a black youth on a motorcycle by traffic police on the fringe of Liverpool's Toxteth area led to a major riot which continued spasmodically for several days.

Houses and businesses were burned. Stores were looted. Police cars and other vehicles were overturned and set on fire. Police were stoned and responded with CS gas. Altogether over £10 million of damage was caused, and suddenly Toxteth became famous. In fact the riots covered a number of wards and only a small part of Toxteth, the main wave of fury coming from the Granby ward in Liverpool 8, an area with a high proportion of black citizens, deprivation and unemployment.

Recognizing a political crisis, the Prime Minister, Mrs Thatcher, instructed Michael Heseltine, Secretary of State for the Environment, to look at the problems of Merseyside as a whole and not just the problems of the riot area. Heseltine acknowledges that "while no one can condone riots, it is a fact that they forced a reappraisal of a vast range of attitudes and policies by all of us. We were forced to question all of our previous assumptions."

Sir Trevor Jones, leader of Liverpool City Council, also deplores the riots publicly but privately acknowledges that they did him a service in finally communicating to Whitehall and Westminster the seriousness of the problems Merseyside faced. "It scared the pants off them. The Prime Minister came. Heseltine came. At last someone was listening."

The unemployment statistics of Merseyside reflect the deep-seated nature of its problems. In May 18.6 per cent of potential Merseyside workers were on unemployment registers, compared with 12.3 per cent for the country as a whole. In April of this year 70.1 per cent of unemployed men and 58.4 per cent of unemployed women in Merseyside had been unemployed for at least six months, compared with 59.5 per cent and 49.5 per cent for the country as a whole.

Altogether in May there were 128,574 people unemployed on Merseyside; of these 40,856 were »»→

**One result of Michael Heseltine's urban regeneration scheme is a street in Liverpool 8 planted with trees. But the houses are still in need of repair.**





# Little change on Merseyside

unemployed labourers, chasing 87 vacancies. Looking at skilled occupations, there were for example 169 centre lathe turners unemployed and only one vacancy; 518 "other machine tools setter operators" and two vacancies; 1,061 bricklayers unemployed and six vacancies; 1,102 carpenters and joiners and 16 vacancies; 892 plumbers and six vacancies, and so on.

For school leavers the situation is also desperate. In the Liverpool travel-work area there were in April 9,804 unemployed youngsters under 18, 6,422 unemployed 19-year-olds, and 19,853 unemployed between 20 and 24. Peter Rylance, senior Manpower Services Commission official on Merseyside, says that of 16-year-olds leaving school, half will never get a job.

There are islands of special crisis. In April of last year there were five wards where detailed investigation showed that one in three people were unemployed—Abercrombie, 37.2 per cent, Everton 36.5 per cent, Vauxhall 35.6 per cent, Granby 33.9 per cent, and Spoke 31 per cent.

Housing is almost equally disheartening. In 1980 there were believed to be some 5,000 more households than homes, and at the end of March, 1982, there were 21,572 households awaiting rehousings "from among various housing need groups recognized by the city council", which owns nearly 40 per cent of the city's housing. Much of this has been inadequately maintained. It is estimated that some 15,000 dwellings, both private and local authority, lack at least one of the basic amenities, and 39,000 need major repairs. Naturally the more skilled and enterprising escape by leaving: Liverpool's population dropped by more than 100,000 between 1971 and 1981, a fall of 16.4 per cent.

In part, the malaise of Merseyside reflects the recession in the country as a whole, coupled with the advance of labour-saving technology. In part it reflects a problem affecting most of the north of England, Wales and Scotland—the axing of provincial branches or factories by national and multinational companies to cope with the recession. But the main reason for Merseyside's exceptionally bad economic crisis is the collapse of the port. Liverpool developed as a city to serve its vast docks. Even today the port represents 30 per cent of the economic base of Merseyside, with 70,000 jobs dependent upon it, not just on the docks, but in all the related institutions and industries. At its peak the port was a source of huge wealth for the city. At the end of the last war there were 100 ships moored on the 10 miles of docks on any day, each unloaded by at least 100 men. So 10,000 men were involved in the loading and unloading. Around the port there developed a variety of subsidiaries, agencies, financial institutions and industries, and on the river front can be seen majestic buildings reflecting



Right, a corner shop in Toxteth open for business; many other shops in the area are closed down or boarded up. Top, Liverpool's Anglican cathedral. Above, these blocks of flats in Kirby were recently demolished—nobody had ever lived in them.

the prosperity of the port at its peak.

Now 3 miles of docks have been closed. Instead of 100 ships a day there are rarely as many as 20. While in 1978 a total of 16 million tonnes of cargo was handled at the docks, in 1981 this was down to 11 million; total tonnage through the port has been more than halved in 10 years. One factor in the decline of the Merseyside docks has been Britain's involvement in the EEC, with a consequent decline in the old Commonwealth trade, and its replacement as export and import gateway to Britain by the eastern ports, notably Felixstowe, serving Europe.

The Merseyside Docks and Harbour Company made a trading loss of £4 million in 1980, and the price of Westminster financial aid has been an insistence on profit by 1983. The Transport Secretary, David Howell, has said that neither Liverpool nor London docks will receive any further Exchequer help in dealing with losses beyond the end of 1982. So the Merseyside Company is having to cut staff, pay off hundreds of employees with "golden handshakes" of over £20,000, and launch a major

drive for increased business.

The Anglican Bishop of Liverpool, the Right Rev David Sheppard, commented: "It is said these days that 'no one owes you a living', but I think that in some respects Britain does owe Merseyside a debt. The port faithfully served the whole nation well for many years. But there was a price to be paid for that. The huge sea port required and created a huge force of unskilled workers and now that they are no longer needed, they are left in Merseyside with no employment, and no skills. There has to be some intervention—some redirection of resources to help."

"The level of unemployment is almost beyond the imagination of those who live in London. I went to a school last month in Kirby where only 12 per cent of the school leavers had found work. Last year 356 boys and girls left that school and only 49 found jobs. I know many men whom the DHSS requires to call on their office only twice a year, instead of maintaining weekly or more regular contact: the officials can't offer work, and the unemployed can't offer hope that they

will be able to come off the dole through their own efforts."

Peter Rylance at the Manpower Services Commission offers no comfort: "Merseyside never recovered from the 1972 recession as did some parts of the country. Thus the renewed recession hit this area first and hardest. While the rest of the country later began to close the gap, it has never completely closed it. The fact is that Merseyside has never recovered from the collapse of the docks. There was a weak or non-existent industrial structure, a low manufacturing base. We have to face the fact that there is little prospect of the return of huge companies offering thousands of jobs. The West Midlands will pick up when the recession ends because it has a solid manufacturing base; Merseyside has got to start from scratch. Somehow we have to create new industries, tourist industries and service industries."

This, then, is what confronted Michael Heslaine when he arrived on Merseyside after the Liverpool 8 riots, an area in deep recession, its main economic base vanished and no obvious

replacement, a vast number of unemployed, an area of poor housing, derelict land, and environmental decay, and in its midst Liverpool 8 and surrounding wards where most of the residents were blacks who, according to David Sheppard, "unquestionably have suffered discrimination on an employment market where it is only too easy to discriminate, because so many people are competing for so few jobs."

Heslaine observed bleakly: "Merseyside is not unique. There is an urban crisis worldwide. But if there is a cycle of deprivation, then Merseyside is as far down that cycle as any place I know." It is, he says, "a problem of chilling dimensions". He accepts, too, with a frankness rare among politicians, that "none of us emerges unscathed. After all, the people who have ultimate responsibility are those who have ultimate power. We have to share the responsibility for the decline and that is why I have undertaken special responsibility for Merseyside for a year."

There are some who believe that he and his associates on Merseyside have

taken at least the first small steps towards the regeneration of the area's economy. But many community workers, particularly in the inner city, feel he has conducted a cosmetic exercise of considerable flamboyance but with little real impact.

Heslaine's views about urban regeneration remain largely unchanged by his experiences on Merseyside, "but the new dimension is the intensity of the problem that you experience when you spend a lot of time there", he says. "There is a big difference between spending one day on an arranged tour as a Minister and three weeks with nowhere else to go." In evaluating his programme you must, he urges, begin by understanding the "art of the possible. The dilemma of democratic policies is that too often we trade in instant solutions. There are none. Those who criticize our activities in only a few months act as if we offered a package of solutions to all Merseyside's problems, or as if we could offer such a package. We never announced a package of proposals that represented a total solution. It doesn't exist."

"What we have done is not accept the simple suggestion that all that is required is a significant expansion of public spending. There has been massive public spending, the recent decades have been dominated by public spending, and the problems have not been solved. For instance, we spent a fortune replacing yesterday's slums with today's slums."

"What we have tried to do is first look at the strengths of the community and start a process of building on them; second, look specifically at the assets that are there and unused or neglected and seek ways to put them to work; third, encourage the reversal of the processes whereby those with ability to choose leave the urban areas."

Heslaine set up a Task Force, bringing over his top civil servant from Manchester to head it. While it has no statutory power, it is able to tap resources and act as a catalyst between city council, county council, local authorities around the area, and private industry and voluntary organizations seeking to encourage more partnership and fresh ideas. He has put money into

training schemes and encouraged a number of banks, insurance companies and building societies to support them financially as well. He has launched a campaign backed up by financial incentives to clear and use derelict land.

He invited the chairmen and managing directors of banks, building societies and insurance companies to travel in a coach with him around Merseyside, took the microphone, and like a guide tried to point out the problems and the potential in the area. He then asked them all to lend one of their top young managers for a year to help solve the problems, and this is now known as the Financial Institutions Group (this operates from London, exploring the approach to inner city problems all over the country).

One Heslaine initiative started before the inner city riots: a scheme to regenerate 900 acres of derelict dockland on the banks of the Mersey, the largest single urban renewal project in Britain this century. Heslaine has set up a corporation to do it. By the end of this year it will have spent £35 million in acquiring land, reclaiming





## Little change on Merseyside

land and improvement, and altogether Heseltine is expected to plough in £80 to £100 million of Exchequer support. A Maritime Museum and Museum of Modern Art will be the basis of a renewal of the Albert Dock, a Grade One listed building, and flats in it are expected to sell for between £70,000 and £80,000. Factory sites are being created and there is to be maximum encouragement for small business.

The tourist and recreational possibilities on the banks of the Mersey are to be fully developed, and as a focal point for this a huge Garden Festival of Britain is planned for the site in 1984. Heseltine's team claim that more than 4,000 jobs will be created by this scheme, albeit some of them temporary. It is hoped that the costs will be under £10 million and that three million visitors will cover most of that. The Festival will leave behind some permanent facilities and a valuable site for further industry and housing. Heseltine's critics, however, say this is not a project with benefits likely to reach those who most need help. The man he has appointed to run the project, Basil Bean, former chief executive of a new town, observes: "It is not the aim of this project to solve all the problems of Merseyside; it is the aim to reclaim and improve 900 acres of derelict land and help make Merseyside more attractive to potential businesses and residents."

The most severe critics of the Heseltine schemes tend to be those who come from the area where it all began—Liverpool 8. Des McConaghy, a prominent community worker there in the late 60s, describes the Heseltine package as "glitter in the gutter". He points to the planting of trees down a main street of Liverpool 8 while "on each side of this extravaganza the houses stand rotting, still empty shells". He says the docklands project is "a million miles away from the real problems of this area".

McConaghy advocates more control over their affairs by the people of the area, arguing "the urban programme can't be left a peripheral part of the governmental apparatus where the superficiality of the operation is conspicuous. We have to end the dependency caused by centralization, and the widening gulf between the governors in London and the consumers in the regions. Improvement of cities must involve improvement of the local institutions and this can't be achieved by bypassing them or excluding them from the wider financial debate. Heseltine has tended to come in, look at local institutions, as he did in the docklands area of London, decide they weren't suitable for what he believed should happen, and then superimpose his own plans and his own teams. It is superficially attractive, but it is weak thinking to imagine that, by concentrating so-called additional resources in enclaves, their problems

will disappear when the whole urban region around them continues to decline. We have to tackle the problems of the whole region by more co-ordinated policies and spending on real problems and not superficialities."

Albert Fontenot, of the Charles Wootton Centre in Liverpool 8, talks of unemployment as "the disease which has been crippling entire households in Liverpool 8 for at least a generation". He sees little in the Heseltine package that will help the 20,000 unemployed registered at the Leece Street Central Division Unemployment Office serving his area. "Nearly 25 per cent of the white community and nearly 45 per cent of the black community are unemployed." One cause of the riots, he points out, was the appalling relations between young blacks and the police. Heseltine has steadfastly refused even to look at that issue.

Some efforts are being made to introduce community policing in the area. But I found a depressing number of people in Liverpool 8 who believe matters have not improved at all, and predict even worse trouble ahead. Some

streets in Liverpool 8 come as a real shock, even to those who know Britain's more deprived inner city areas. Shops are closed down or boarded and wired up as if in preparation for an enemy invasion. The streets are heavy with tension. Some police acknowledge that they do not attempt to control matters in Liverpool 8, but seek rather to contain them. The Bishop of Liverpool says that when he first went to Liverpool 8 it reminded him of the Third World. "I wrote in my diary after my first visit that the pall of defeat over this area is the heaviest I have ever experienced anywhere."

It is difficult to see where hope can be found. Merseyside has London's attention: that is a step forward. Mr Heseltine's efforts deserve more credit than many cynical community workers allow. But no easy answers exist, and for many of Merseyside's unemployed there may never, sadly, be an answer.

The contrast between Merseyside and other festering, run-down parts of Britain, and the prosperity and vitality still to be found in London and much of the south-east, is stark. There is a

**The Royal Liver building, a reminder of Liverpool's prosperous past, visible through a broken window in Albert Dock.**

powerful case for more devolution of power and a redistribution of national resources, and for much more imaginative spending of public sector money to put the unemployed back to work. It cannot make sense to have huge numbers of construction workers on the dole, taking money from the Exchequer to remain idle when they could be employed in projects calculated to regenerate our cities—at relatively little net cost, since they would not only be off the dole, but paying taxes. (Shelter, for instance, has calculated that for every £100 million spent on housing in this way, the net cost to the nation would be only £20 million.)

There is a strong case for discrimination in favour of those who stand the last chance. There is no case at all for national apathy on these issues. The problems will not go away; nor, ultimately, can they be contained, either within Liverpool 8, or the boundaries of Merseyside itself ●





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# Catch customers

by Chris Galer

The annual migration of mackerel through British inshore waters has in recent years become associated with the arrival off the west coasts of Scotland and England of a fleet of foreign fish-factory ships. Although not allowed to fish within the 200 mile limit, they are licensed to buy the British trawlers' catch. The vessels, which come from the Soviet Union, East Germany and Bulgaria, receive the mackerel by trans-shipment and provide an outlet for a fish not greatly in demand in Britain.



Top, a Scottish inshore fishing boat lies alongside a Russian factory ship at the head of Loch Broom, west Scotland, unloading its catch of mackerel onto the Russian vessel. A Greek cargo ship standing by carries general supplies for the Russians. Left, trawlers at anchor in Loch Broom. Above, unloading mackerel.



# Pictures of two decades

by Benny Green

Sept 82

The following is the introduction to *Yesterday*, published on August 26 by J. M. Dent at £10.50, in which the author reflects through many photographs on the changes in British society during the 1950s and 60s.



One time, there was a musician of my acquaintance who invented a new parlour game. What you did was to get yourself photographed from the same vantage point every Monday morning of your life. Then, on your 70th birthday you gathered all the shots together in chronological order, flicked them through and watched yourself grow old. When the game was first described to me, at the start of the period covered by this volume, I was young enough to laugh about it. Now I am not so sure. I study the photographs in this collection and I perceive the march of time, pushing back my hair-line, stamping the crow's feet around the eyes, making painful adjustments to ligament and tendon. The images flicker: the Coronation, Suez, teddy boys and skin-heads, hula hoops and Tony Hancock, Marilyn and Brigitte, flower folk and the Wind of Change, Aldermaston and Vietnam, Bobby Moore and Basil D'Oliveira, Home in, Wilson in, Heath in, hemlines up, hemlines down, hemlines up again, punctured skylines overhung by Concorde, a tight little island feeling the pinch as the planet contracts.

It can be an arduous business, comprising part of history. I spent most of the 1950s playing the saxophone for a living in precisely the kind of dance halls, jazz clubs and concert rooms glimpsed in this collection, venues embellished by the beehive coiffure and

Left, coffee bars became popular with the new consumer group of teenagers. Right, rebuilding on bomb sites around St Paul's Cathedral in 1954.

the winklepickered foot. Some of the scenes preserved by the click of the shutter are so familiar to me that I scrutinize the faces in the crowd in the half-expectation of finding my younger self staring incuriously out at me from behind the impenetrable palisades of time past. I spent Coronation night, 1953, in a woebegone dance hall in Worksop, dispensing "Secret Love" and "Zing a Little Zong" to celebrants who had very little idea what they were celebrating. Every one of us on the premises that tipsy night, performers as well as customers, was young enough and callow enough to assume that the new reign would be just like the old one—except that for the first time in our experience the reigning monarch, instead of being a whiskered Edwardian patriarch, or some totemic middle-aged gentleman, would be young enough to grow old alongside us. A novel like *1984* still sounded futuristic enough to qualify as science fiction. In all the great cities there stretched mile upon square mile of huddled homes built in the Victorian heyday. Those homes, the streets and alleys and squares they formed, the domestic conventions they represented, had survived two world wars, five different monarchs and how many indifferent politicians masquerading as statesmen?



The delicate equipoise of urban communal life remained undisturbed... Why should anyone assume that anything fundamental would ever change?

Of course there were noises about bringing in the brave new world, but then again, when it came to politics, prosperity seemed always to be just around the corner. Yet the 30 years of radical change which followed turned out, I do believe, to be the most difficult the British had ever had to live with. The period began with the touching flurry of a post-imperial euphoria. The Festival of Britain had seemed triumphantly to assert something or other, although you never seemed to come across anyone who could tell you exactly what it was. But hadn't the Great Exhibition of 1851 symbolized a softening of social asperities and the dawn of a great period of expansion and prosperity? Why not again? There was heady talk of the New Elizabethans, bold latter-day *conquistadores* usually depicted in the ads as sturdy young air pilots or naval officers with spade beards, gallantly toasting their own health in smart bars. The flummery of empire may have modulated into the minor tonality of Commonwealth co-operation, but the British continued to regard themselves as a Great Power which still kept up a pre-

sence, still showed the flag. Even as the old, outposts of empire—Aden, Cyprus, Malaya, Uganda, Tanganyika—slipped away towards alien destinies, there survived the old Palmerstonian belief that no matter where you found yourself in this troubled old world, a British passport still stood for something. In the event, it was obliged to stand for plenty.

A mental image forms of the imperial chicken running round in ever-decreasing diplomatic circles, pathetically unaware that the double-edged sword of history has already lopped its head off. The first twitches of posthumous panic were not long in coming. One evening in the late summer of 1956, I was sitting in the box of a theatre in Shaftesbury Avenue with some musician friends watching one of those touchingly archaic revues concerned with amateur operatic productions, bridge parties, film stars and the weather. When we emerged into the outside world, it was to find the streets humming with the news of an assault on the Suez Canal by a conspiratorial group which included the British. The *coup* failed. A few American platitudes, apparently composed by a convocation of retarded movie moguls, casually swept the British lion into the dustbin, and the rest of the world had a good laugh. There followed a few moving choruses of woe... from the liberal conscience, which was so

»»»



## Pictures of 20 decades

sensationalized by this amazing act of aggrandizement that it demonstrated the old Dunkirk spirit by actually changing newspapers. But the real unseemly was rooted in the perception of the degree of footling incompetence of the crime. Naked aggression is bad enough, but bungled naked aggression is not to be borne. The British began to wake up to the alarming possibility that history was leaving them behind.

The disgrace and fiasco of Suez could only have happened under a dormouse administration, but the rest of the nation seemed lively enough. Concurrent with Suez was the emergence of a number of Angry Young Men, who wrote autobiographical plays and books loosely disguised as philosophy or polemic, and which were said by the middle classes to express the frustrations of the working classes. The latter, however, were pursuing their own delights, which included anglicized editions of Elvis Presley, a dawning realization of the possibilities of the long-playing record, and a determination to look different which resulted in a vast army of young people who looked perfectly alike. There began to be talk of a new phenomenon called The Generation Gap, which meant disagreeing with your old man. The young British male, depressed and bullied by the looming shadow of conscription, began to betray peacock tendencies previously unknown. Your haircut replaced your hat as an issue of cosmic importance; perfume for men, cunningly disguised as aftershave, began infiltrating from America; jewelry gradually lost its exclusive femininity. Happy in the land so preoccupied with fashion. Admittedly a few Jeremiahs issued warnings about the evils of advertising, which had found a new stronghold in the recently opened commercial television channel, and one or two economists tried to say something about world markets without making themselves intelligible to the population at large, or even to each other. People told themselves that the more things changed, the more they stayed the same. There was much to support this notion. In that summer of 1956 the Victorians were still well in evidence. In May I awoke in the mudians' block of a south coast holiday camp one morning to read of the death of that relic from the Naughty Nineties, Sir Max Beerbech; not long afterwards Walter de la Mare followed him. But Masefield was still poet Laureate. J. B. Priestley was still churning time out. England had retained the Ashes thanks partly to Denis Compton. In California the Metro-Goldwyn executive Arthur Freed had been quoted as saying that "television will never take the place of the movies". Life, it seemed, was life, and that was that. Daily existence continued to be recognizable as the same one the British had been living throughout the century.

Of course there was air travel and the Continental holiday, which gave the masses for the first time a practical interest in rates of currency exchange, and struck fear into the hearts of a thousand chateaines of seaside Mon Reposes and Seaviews. There was the belated introduction into Britain of the motorway. There appeared to be an increase in the number of divorces. But were not these things unmitigated blessings, harbingers of self-expression, democracy, personal freedom? At least the British could pride themselves on possessing an enviable degree of personal liberty. To prove it there was the rubber hammer of television satire, which now began bouncing playfully off the heads of the panjandrums of the Macmillan era. And, most impressive of all, there were the great public rows, scandals, arguments, dust-ups, exposures, which seemed to have become a regular feature of life. What nation dared to air its opinions, to hammer out its convictions, to exercise its ethics, so vociferously as the British? Where else could a man stand up and say exactly what he wanted in words which seemed to him to be the most appropriate words? So impassioned and so wonderfully common were most of these rows that it escaped general notice that in any reasonably sane society the issues involved would either have been quietly settled years ago or already had been by the sheer power of general usage.

There was, for example, the extraordinary business of Lady Chatterley, at whose trial in 1960 was solemnly debated the issue of whether English society could afford to acknowledge on the printed page the fact that people not only had genitals but actually referred to them in a variety of ways. The assorted legal hirings who fought the battle conducted themselves as though so aloof from the rough-and-tumble of procreation as to have been the outcome of a series of brilliant immaculate conceptions. But there was a slapstick sense in which the trial was bogus and those who had insisted upon it a bunch of noodles. For whatever its outcome the frequency with which genitals would appear in print would remain unaffected. All the trial debated was the legal sanction for the printing of these words, which was quite another matter.

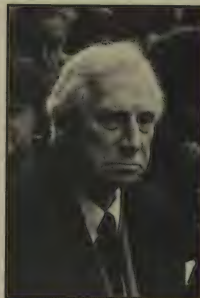
Meanwhile the general public, healthily Rabalaisian in these affairs, howled with mirth to watch what were sometimes laughingly referred to as its betters making so spectacular an exhibition of themselves. But then the British Establishment had never been much good when it came to Sex. Not so long after the Chatterley case had subsided, there rose up another, the Profumo Affair, in which a Minister of the Crown was said to have imperilled national security by indulging in the debauched sexual custom known to the workers as pulling birds. Ribaldry hung on the air as revelations about the Misses Keeler and Rice Davies were circulated, and Mr Profumo, his career in pieces, found himself consigned to



the company of those two Victorian Charlies, Parnell and Dilke, whose promise was betrayed by the flash of a petticoat, as the saying goes. But it wasn't so much what Mr Profumo did that cost him his future, as what he said about it. What had really upset his political peers was the fact that he had actually told a lie in Parliament. The British public received this news in sceptical silence, having understandably reached the conclusion a long time ago that most political careers are in jeopardy only if their owners tell the truth in Parliament.

With two such colourful extravaganzas did the Swinging Sixties get under way. Licence gathered pace daily, and in its wake came licentiousness. A theatre critic spoke a four-letter word on a live television show. Censorship was routed. Homosexuality and abortion laws were amended. Betting shops and sex cinemas became legal. Capital punishment was ended. The new aristocracy of pop stars, hairdressers, fashion designers and photographers quickly established itself. Prostitution was swept off the streets up to the first floor, which raised not only its altitude but its linguistic tone, because ladies began resorting to whimsical euphemism in advertising their services; suddenly the market was flooded by a surplus of large chests, French teachers and practitioners of the arts of erection and demolition. . .

The collapse into reality was never far away now. Soon there would be problems of race, of violence in the streets, of unemployment, of soaring inflation. The very nation itself would disclose fissiparous tendencies never dreamed of by the imperialists even in the dark night of the soul, with the Scottish Home Rule movement becoming a political reality, Welsh insurgents firing English holiday homes. In the dubiously dubbed Swinging Sixties, none of these nightmares had arrived, but there were one or two



Top, Roger Bannister breaks the four-minute mile in 1954. Above, Bertrand Russell taking part in the 1961 Aldermaston ban-the-bomb march.

straws in the wind, and a few people were beginning to wonder. For one thing, there was the business of the British Secret Service. It gradually transpired that that entire organization appeared to have been working for the Other Side. As defection followed revelation, and disclosure followed rumour, a sensitive ear might have detected a distant but ominous whirling noise which eventually proved to be the corpse of poor John Buchan appearing in its grave. As for the Irish question, that ancient issue which for long periods of recent history had seemed to find a Gladstonian quiescence, it was once again threatening to become the same old suppurating wound in the British body politic.

Which photographs reflect these profound and unimaging changes most dramatically of all? Perhaps the shots registering the rise of a new consumer group, the teenagers, with their



Centre, Christine Keeler, the model at the centre of the Profumo Affair, the scandal of 1963. Above, the Rolling Stones pop group in 1967.



Top, the cast of the BBC's *That Was the Week That Was* in 1963. Above, Sid James and Tony Hancock, stars of *Hancock's Half Hour*, in 1960.

own music, fashion, design, publishing, politics, morality? Or is it the glimpse of Bertrand Russell fighting for a future he knows he will never live to share, the face of the Enlightenment, looking remarkably like the Mad Hatter, grimly confronting the prospect of holocausts? My own choice may seem frivolous, but only because great events are often presaged by the smallest incidents. Turn to the shot of Roger Bannister completing the first four-minute mile in history. Study that homely scene and ask in which ways it might have looked different had it happened a generation later. The runner, it will be perceived, carries no endorsements on his vest. The man at the tape, having put aside his old-fashioned handbell, is studying a fan-held, hand-operated watch, and has taken his eyes off the runner at the very moment when the feet are about to cross the line. The house in the back-

ground belies any hint of a great stadium. There is no sign of the paraphernalia of television. Today that group of quaintly Burberried men would have been swept aside by uniformed officialdom. The microscopes of the computer age would have measured Bannister's time infinitely more accurately than the course approximation of 3.94. The event would have been witnessed, at the moment it was happening, by a worldwide audience of anything up to 500 million, most of whom would have received their pictures by kind permission of a satellite suspended in the Weltsian void. Overnight, Bannister's name would have been toasted in Kenya, in Ethiopia, in Finland, and wherever else there has grown up a profound understanding of the philosophy of foot-racing. Most revealing of all, that race, if it were to mean much to the groundlings of the 1980s, would have had to be more than 10 seconds faster.

If I see something allegorical in those contrasts, it is not simply because I speak out of the sweeter moments of adolescence galling round running tracks, but because the circumstances in which even the most dedicated amateur performs his deeds today, in whatever sphere, are shaped by the forces of communication, forces which can bestow instant if qualified immortality. It is not a world to which the British find it easy to adjust, having been conditioned by the usage of centuries to a more leisurely pace even than the one Bannister achieved on that sensational morning in 1954. In searching for an appropriate dying fall to these reflections, I can do no better than quote the words of the chronicler of empire, Jan Morris: "It was time the Empire went, but it was sad to see it go." In these photographs, we do indeed see it go. As to what takes its place in the life of the British, only the next volume in this series will reveal. At the time of going to press, the relevant photographs remain in the darkroom of history. ●





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# The christening of Prince William



PRESS ASSOCIATION

Prince William of Wales was christened William Arthur Philip Louis by the Archbishop of Canterbury at a private ceremony in the Music Room at Buckingham Palace on August 4. The 44-day-old Prince behaved benignly enough during the baptism, but grew increasingly restless during the photographic session afterwards. More pictures overleaf.







Guests at the christening of Prince William, held by his mother seated between the Queen and Queen Mother, and flanked by Princess Anne and Mrs Shand Kydd, included, standing left to right, Captain Mark Phillips, the Duke of Edinburgh, Angus Ogilvy, ex-Queen Anne-Marie, Princess Alexandra, ex-King Constantine of The Hellenes, Lady Susan Hussey, the Prince of Wales, Lord Romsey, the Duchess of Westminster, Earl Spencer, Ruth Lady Fermoy, Sir Laurens van der Post and Prince Edward.



Prince William, wearing the traditional royal christening robe of Honiton lace and white satin, with his parents and surrounded by his godparents, ex-King Constantine, seated, and, standing left to right, Princess Alexandra, Lord Romsey, Lady Susan Hussey, Sir Laurens van der Post and the Duchess of Westminster.



The Queen Mother, who celebrated her 82nd birthday on the day of the christening, holds Prince William watched by Prince Charles and the Queen. The Queen Mother's day began with greetings from well-wishers at Clarence House and continued with a celebratory lunch at Buckingham Palace, before ending with an evening at the theatre.





The Prince and Princess of Wales with Prince William when he was a month old, in a photograph taken by Lord Snowdon to celebrate their first wedding anniversary.



# Precious costume jewelry



by Ursula Robertshaw

The attractive and eminently wearable jewelry illustrated on this page is the work of Frances Bendixson, who has an exhibition at the Casson Gallery, 73 Marylebone High Street, W1, from August 23 until September 4.

Mrs Bendixson is an American, married to an English journalist and has two teen-aged sons. She is a graduate of Smith College with a degree in art history who has lived in London for the past 20 years. She first started making jewelry in 1974, having attended jewelry-making courses at Fulham, under Marion Watson, and at Chelsea-Westminster.

She has evolved her own technique of using beads with wires of gold or

silver. She scours antique shops and jumble sales for beads of semi-precious stones, sometimes acquiring broken necklaces or odd beads quite cheaply—though she says sadly that this occurs less and less frequently and that now she has to buy mostly through the trade. Her jewelry is asymmetric, often delicately colourful. Each piece is individual and will include many kinds of semi-precious stones.

Mrs Bendixson has had numerous exhibitions in Britain and the United States, and her work was included in a Goldsmiths' Hall exhibition, Treasures of London, which toured Australia. The V & A recently bought one of her rings for their permanent collection.

One of the most impressive pieces she has made is the neckpiece, or pec-

toral, we illustrate. Oxidized silver roundels are set with pendant citrines, amazonites, ivory, serpentine, jasper, nephrite, tiger's eyes, carnelian and amber. The piece needs a large bosom and/or a large personality to carry it off, for it is spectacular and dramatic.

The bracelet, of oxidized silver set with amethysts, jet, French jet, black onyx, garnets, bloodstones, nephrite and moss agate, could be worn with the pendant ear-rings, whose stones include aquamarines, obsidian and moss agate. The cuff-links include black onyx, white and grey pearls, white coral, frosted quartz and unpolished agate; while the pretty, very feminine ring is of silver, set with corals, quartz crystals, ivory, rose quartz and beads of gold and silver.

Neckpiece, £585; bracelet, £245; ear-rings, £160; cuff-links, £155; ring, £98. Prices include VAT. All from the Casson Gallery.

Mrs Bendixson will make pieces specially to fit with a particular wardrobe, or a particular personality, or to incorporate beads with sentimental associations. Often broken pieces can be made up into something new, rich and strange. The jewelry uses real stones, but is not immensely valuable. It can therefore be worn without embarrassment in these somewhat austere times—and without the more obvious risk of being mugged for it. It is costume jewelry but not junk jewelry, whose appeal will survive the vagaries of fashion ●



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# Tracing the Armenians

by John Greppin

Sometimes a civilization has left little material evidence and its history must be inferred by other means. The Associate Professor of Linguistics at Ohio University tells how the history of the Armenians is revealed by their language.

The archaeologist re-creates history by examining what vanished cultures have physically left behind. But this is not always possible, for sometimes early cultures which once flourished and are described in early literature left no physical traces yet discovered.

Such an instance occurs in the case of earliest Armenian culture. Although Hecataeus of Miletus was the first of the early Greek historians to mention the Armenians, the very earliest chronicle comes in the Old Persian inscription of Darius the Great from about 525 BC. Darius, with the bravado of any great conqueror, mentioned the Armenians in a catalogue of his victories. They are inscribed in cuneiform script still visible today on the stone face of a cliff near the modern-day city of Hamadan in west central Iran. From Darius's account we get an indication of the Armenians' early importance in the region. While Darius dismisses some of his other foes in a few words, he remarks that it took him three sorties and three pitched battles to subdue the Armenians, who we can surmise must have been numerous, energetic and well organized.

Later, during the golden age of Classical Greek historiography, the Armenians are mentioned by Herodotus, the Father of History, who calls them "rich in flocks" and says that they were settlers from Phrygia. Four hundred years later Strabo made much the same comment and adduced Thracian connexions. Eudoxus of Knidos added that the Armenians even spoke like the Phrygians, a statement which has challenged linguists to this day.

The Roman historians mentioned the Armenians, usually briefly and uneventfully, in relation to their role with the Parthians. It is not until the fifth century AD that we get abundant information about them, for it is then that they got their own alphabet.

Thus, with little or no reliable data from the earliest historians of Armenian blood, only brief mentions by the Greeks and Romans, and no archaeological data, we can turn only to the Armenian language for information.

From the development of their language we can adduce evidence pertinent to their history. Since the homeland of the proto-Indo-Europeans was probably in the north Pontic regions (approximately the present southern Ukraine), we can surmise that the people who were to become the Arme-

nians migrated thence to their historically attested homeland in eastern Anatolia and the south Caucasus, an area they inhabit to this day. There are two likely routes for their journey: south through the Caucasus mountains, or eastwards from the Balkans across the Anatolian plateau.

The first route is possible, and there are cultural traces there consistent with the passage of an Indo-European tribe, for the Lchashen and the Trialeti cultures clearly show this affiliation. The Trialeti sites, located some 40 miles south-west of Tiflis, the capital of Soviet Georgia, have large funeral barrows (*kurgans*) which contain ox-drawn wooden wagons, mostly from the period 2000-1600 BC. Though their presence does not necessarily imply that the whole culture was Indo-European, the inference is strong that at least the ruling class was of Indo-European origin. Similarly for the Lchashen culture, from a site near Lake Sevan north of Yerevan, the capital of Soviet Armenia, we have evidence for elaborate burial of chieftains as well as pottery similar to that of Trialeti. But despite the proximity of these sites to areas that have been known to be populated by Armenians since at least the time of Darius the Great, we have no definite evidence to link either the Trialeti or Lchashen cultures to the Armenians.

The second route, east from the Balkans, over the Hellespont, and thence across the eastern Anatolian plateau, is the one that specialists in early Armenian history favour. There is no hard evidence to support it, though the ancient Greek historians, in their generally reliable writings, have implied it.

Other subjective data exist to support the eastward path which is viewed by linguists as hard to dismiss. That is because the earliest reconstructable stage of the proto-Armenian languages—from the third or second millennium BC—is remarkably similar to what we would reconstruct for proto-Greek. If we project both languages back to what they might have been in about 2000 BC we find such similarities that we can say the languages were very close to one another, if not identical.

What evidence have we for this? First, Greek and Armenian share a large number of words that exist in no other of the Indo-European languages. The Greek and Armenian words for elm, column, buttocks, seagull and



The cuneiform inscription of Darius I at Bisitun shows "Arakha, the Armenian, son of Haldita", who led a revolt against Darius. This inscription, dated 520 BC, is the first to contain a reference to and depict an Armenian.

bridge, among others, come from the same roots, but these roots do not seem to exist outside the Greek and Armenian sphere. Similarly, almost all Armenian words of Indo-European origin have cognates within Greek, though this claim cannot be made for a relationship between Armenian and other such language groups as Indic, Germanic, Italic, or any other of the Indo-European sub-groups. Any of these lexical parallels taken alone is not evidence for a closeness between Greek and Armenian, but taken in total the coincidences are numerous enough to exclude the possibility of mere chance.

The phonological and morphological comparisons are more complicated, but not less important, and depend on the historical reconstruction of the sound systems of these two languages at a period far earlier than that for which we have literary records. Both Greek and Armenian, to the exclusion of every other major Indo-European dialect, share the reflex of a curious initial vowel called a laryngeal. Though Germanic, Indic, Iranian, Latin and others of the Indo-European dialects have a word for "name" that consistently begins with the letter "n", Greek and Armenian have words that begin with a vowel, respectively *onoma* and *anun*. This word for "name" is just one of many dozens where Greek and Armenian share a strange and unique prothesis, a prothesis which may be viewed as symptomatic of a deeper inter-relationship. Also, the sound "pt" at the beginning of a word (we have

borrowed such Greek words as *ptomaine* and *pterodactyl*) has a parallel development in Armenian and Greek.

In the area of morphology it has been pointed out that both Greek and Armenian have a unique way of forming the present tense with an "n" "extension". This extension exists in many of the Indo-European languages (notice the "n" in the present tense of English, *stand*, which is missing in the past tense *stood*), but its particular shape in Greek and Armenian is different from all the others. As also for vocabulary and phonology, there are many other examples for morphology as well. Taken singly, none of these points would convince anyone to call pre-Greek and pre-Armenian the same language. But taken together with many others, they are hard to dismiss.

If the ancestors of the Greeks and Armenians once rubbed elbows, it must have been in the Balkan area, and probably before the second millennium. At that time, according to the theory favoured by Armenologists, the pre-Greeks and the pre-Armenians were one people, dwelling with other Indo-European people in the Balkans. Those people that were to become the Greeks migrated south and west out of the Balkans; those that were to become the Armenians migrated south and east. Separating as they did at this early date, during the second and third millennium BC, their languages from then on developed independently.

The lexicon of Armenian is most perplexing. It appears to have relatively few words of direct Indo-European origin. Much of the Indo-European vocabulary was replaced by borrowings from the ancient Parthians, a western Asian Iranian tribe, in the centuries just before and after the birth of Christ.

During an earlier period the Armenians also seem to have absorbed some Hittite vocabulary or at least Hieroglyphic Luwian, a closely related language. This means that the Armenians must have been in central or south central Anatolia sometime before 1000 BC. We also know that the proto-Armenians must have been somewhat east of the south-eastern-most shores of the Mediterranean in present-day Turkey by 1500 BC because there is Hurrian vocabulary in Armenian, and the Hurrian kingdom of that region fell about 1400 BC.

Similarly, the culture of Urartu, which existed around Mount Ararat on the south Caucasian plateau in an area the Armenians are known to have inhabited during recorded history, left words in Armenian. Our linguistic data suggests the Armenians moved north from south-central and south-eastern Anatolia shortly after the beginning of the first millennium, and probably before the fall of Urartian civilization in the late 7th century BC. ●





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# Capital appreciation

by John Gaselee

People's investment requirements vary. A high-yielding gilt-edged security *guarantees* you the same level of income, year in year out, until you dispose of the stock or it is redeemed. Investment with a building society can give a good return, but this is not guaranteed, and the building society can be expected to alter its rate of interest more or less in line with market rates.

But a high income of this type may not be an attractive proposition for other people, for whom a return in the form of capital appreciation would be better. Take the case of someone with high earnings and a certain amount of investment income. The practical effect is that he pays 75 per cent tax on his top "slice" of investment income.

It is most important to know your "marginal" rate of tax for investment income so that you can judge whether it is best to concentrate on income or to look for capital appreciation. Admittedly, with capital appreciation there is capital gains tax (at 30 per cent of the taxable gain) in the background, but this is not as serious as it sounds. For this tax year the first £5,000 of chargeable gains will be free from tax, and the Chancellor of the Exchequer has said that this exemption limit will be index-linked.

A further exemption has also been introduced this year. Its effect is that once an asset has been held for a year increases in line with inflation (as measured by the Retail Price Index) will not be chargeable for capital gains tax purposes. In other words, there is no freedom from tax on any gain during the first year in which an asset is held, but thereafter there will be a gain for tax purposes only when the asset is sold or given away if it has appreciated over the years at a faster pace than inflation. In practical terms it should not be difficult for many people (including high-rate taxpayers) to organize their affairs so that each year they pay little or no tax on capital gains.

A new standard relevant to capital appreciation has been introduced this year. It is now possible for anyone to invest in index-linked gilt-edged securities without any upper limit. Such stocks are similar to the original Granny Bonds (now known as index-linked national savings certificates) but they are available to anyone irrespective of age. The difference is that the savings certificates keep exactly in line with inflation, with a bonus of 4 per cent of the original investment due after the certificates have been held for five years. With the index-linked gilt-edged stock the price will vary according to supply and demand in the market which, in turn, will reflect people's views about future rates of inflation, when compared with fixed rates of

return available elsewhere. But if an index-linked gilt-edged stock is held until its redemption date, you can be sure that it will be accurately index-linked up to that date.

Neither index-linked gilt-edged stock nor the index-linked national savings certificate is subject to a tax charge so far as the capital appreciation is concerned (provided the gilt-edged stock is held for more than 12 months). Therefore anyone can now protect their capital, free from tax, against inflation—but of course the "real" rate of return will be minimal. The search is on, therefore, to produce a better return than straight index-linking, after tax.

Some people feel it is sensible to invest in "real" assets, such as antiques, paintings, stamps, etc. This is fine if you can get the timing and choice just right. Generally it is unwise to invest solely from the monetary point of view. To own a work of art can be a joy—even if it does not appreciate in value as fast as you would like. Ideally, you should invest only in assets about which you have reasonable knowledge. If that is not possible it may be necessary to rely on the judgment of an expert.

There are all kinds of pitfalls for the unwary. So many "real" assets do not appreciate at a uniform rate (or in line with inflation). Gold is particularly volatile and it is important to buy, and sell, at the right moment. But that is not always easy to judge and the unexpected may very well occur. Diamonds had a long success story but that came to an end, and some investors found that the value of their diamonds had unexpectedly dropped sharply.

Fashion, also, plays an important part. Antiques, pictures and porcelain do not behave in a uniform way. It is most important, therefore, to know when to buy and, equally, when to sell. Many advisers and so-called experts are ready enough to suggest buying, but do not necessarily suggest the best moment to sell. In any event, many assets are easier to buy than to sell.

One problem with this kind of investment is the significant spread between the price you pay to buy and the price at which you can realize an asset. When considering buying, it is always worth trying to find out how much it would cost to sell that asset at the same time, bearing in mind the large mark-up of dealers. Some organizations are interested only in selling and will not buy from the general public. Even if you think of buying and selling at auction, you have to take into account auctioneers' charges and incidentals such as transport and insurance. All in all, there can be a substantial margin.

When anybody quotes rises in prices, do not be misled by rises in selling prices. Find out what the real rise would be if you had bought and then sold. It will not look so impressive ●

# The hunt for Planet Ten

by Patrick Moore

How many planets exist in the Sun's family? Most people would answer "Nine", ranging from Mercury, much closer to the Sun than we are, out to remote Neptune and Pluto. Five of them are bright naked-eye objects, and have been known since the dawn of human history. Three new planets have been found in more recent times: Uranus in 1781, Neptune in 1846 and Pluto in 1930. Today there is growing evidence that another planet exists.

The Solar System is divided into two definite parts. There are four inner planets—Mercury, Venus, the Earth and Mars—which are all comparatively small and are all solid. Beyond Mars there is a wide gap, in which thousands of dwarf worlds known as asteroids move; then come the four giants, Jupiter, Saturn, Uranus and Neptune, which have gaseous surfaces and are probably mainly liquid inside, with relatively small rocky cores. Pluto is in a class of its own, and there are serious doubts about whether it should be given full planetary status.

Uranus was discovered by William Herschel, who chanced upon it while carrying out a systematic survey of the sky. The first procedure following such a discovery is to work out an orbit. This was done for Uranus, but before long it became painfully clear that something was wrong. Uranus refused to behave. It persistently wandered away from its expected path and for a time the mathematicians were baffled. Finally, John Couch Adams in England and Urbain Le Verrier in France independently concluded that Uranus must be subject to perturbations by an unknown planet moving round the Sun at a greater distance. They calculated where the disturbing body should be and in 1846 it was duly discovered, close to the predicted position. Neptune is slightly smaller than Uranus, but considerably more massive.

Once more the Solar System was regarded as complete, but still there were small but definite irregularities in the movements of both Uranus and Neptune. In America Percival Lowell made new calculations and arrived at a possible position for a ninth planet, but he died in 1916 without finding it. It was not until 1930 that Clyde Tombaugh discovered Pluto not far from the position given by Lowell.

Unfortunately Pluto soon proved to be very much of a problem. It had an unusual orbit; it takes 248 years to go once round the Sun, and at perihelion (its closest point) it comes within the orbit of Neptune, though there is no fear of a collision between the two. Even more perplexing was the revelation that Pluto is small. It is very faint and it is of low mass. In 1977 it was found to be attended by a satellite,

Charon, and for the first time a reliable value for the mass and diameter could be calculated. Pluto cannot be more than 1,500 miles across, so it is smaller than the Moon. Moreover, it seems to be made up chiefly of ice, so that it is very much of a cosmical lightweight.

If so Pluto could not possibly exert any measurable pull upon giant planets such as Uranus and Neptune. In fact, it could not be the planet for which Lowell was searching. Either the reasonably correct prediction was due to sheer luck, or the real Planet Ten still awaits discovery.

The first of these alternatives cannot be ruled out, but it would be an almost incredible coincidence. Moreover, recent studies confirm that there really are unexplained perturbations in the movements of both Uranus and Neptune, in which case it is probable that there must be an extra member of the Sun's family at a still greater distance.

If this is really so, the two probes, Pioneers 10 and 11, are ideally suited to helping us find the new planet. Pioneer 10, on its journey out of the Solar System, is moving between the orbits of Uranus and Neptune. Pioneer 11, also on its final journey out of the Solar System, is approaching the orbit of Uranus. We are still in touch with them, and will be for some years yet.

Moreover, through radio signals we know exactly how they are moving. But suppose they begin to wander? They could then be used in the same way that Uranus was to track down Neptune, and could give definite proof of the existence of Planet Ten.

This was something that I suggested, in modified form, as long ago as 1974, but the fact that the two Pioneers are moving outward in almost diametrically opposite directions is a sheer bonus. Suppose that one Pioneer is perturbed and not the other? The cause could only be a planet moving beyond Neptune's orbit.

On the other hand, there is also the possibility that both Pioneers 10 and 11 could be perturbed. To suppose that there were two planets ideally placed would be too much of a coincidence, but there could be a much more massive body at a much greater distance. It could even be a dead star, in which case the distance from the Sun would have to be about 50,000 million miles.

A third idea is that the Pioneers might be affected by a very massive Black Hole at a distance of perhaps 100,000 million miles. Yet this seems much less plausible. We would expect traces of radiation from material being sucked into the Black Hole, and nothing of the kind has been observed.

Dead star, Black Hole or unknown planet? My own preference is for a planet, about the same size and mass as Uranus, and moving round the Sun at a distance of approximately 5,000 million miles ●



# The fruity Saumurs

by Peta Fordham

Saumur, a town with a long history and well known for its sparkling wines, is sadly neglected by tourists and in England comparatively few people appreciate its *still* wine. Its inhabitants have been strongly influenced by the fact that the high road linking Normandy and the Marne with Poitou crosses the town, and provided in medieval times the only bridge spanning the Loire between Tours and les Ponts-de-Cé. Saumur, built almost entirely on the steepest part of the left bank of the river, was originally ancient Roman and surrounded a fortified tower. Today it is probably best known for its superb riding school. Established two centuries ago, its cadets went out in 1940 to die heroically in support of the shattered French army against overwhelming German armoured units. This resulted in heavy destruction of the old town, but it has been successfully rebuilt and deserves a visit.

Anjou wine in general and the Saumur wines in particular are distinguished at their best by exceptional fruitiness. Saumur is especially fortunate in possessing a chalky sub-soil, known as tufa, which is nearly 100 feet deep in some places. At St Cyr-en-Bourg there is a remarkable cellar which was originally excavated as a chalk quarry and later turned over to mushroom production. This cellar houses an equally remarkable Co-operative—that of the Vignerons de Saumur. In 1939 the French government saw the potential of the cellar as an aircraft factory; subsequently, the Germans and the Americans used it as a safe area, with the result that much more excavation and shoring up was done, ending in the creation of some 5 acres of splendid galleries, all connecting with a huge central shaft 70 feet deep which lends itself perfectly to “vertical” wine-making. The finest red wines, made solely from the juice pressed out by the weight of the grapes, are produced more or less automatically as grapes are shovelled down two spouts in the shaft. These wines are fermented separately. Horizontal presses then deal with the residue and the making of the other wines. Subsequent vinification and maturation, not to mention storage, can be carried out in ideal conditions, the constant temperature greatly lessening the need for sulphuring—the bane of many Loire wines.

This Co-operative also makes some sparkling wine, but its main output is the still wine of the area, both red and white. The appellation Saumur covers the still dry whites; when demi-sec they become Anjou and when an exceptional harvest produces over-maturation (which of course means sugar) they become Coteaux de Saumur, in

which case they go mainly to restaurants and to some private customers.

There is a charming red Saumur Champigny, produced solely from the Cabernet grape, which is light and “raspberry-scented” and was the favourite of the late Georges Clémenceau, who was reputed never to lose an opportunity of praising it. There is also a Saumur Rosé de Cabernet, one of the more noteworthy of the Loire rosés, having a true bouquet of the Cabernet grape but unhappily impossible, as far as I can discover, to find in this country. It should certainly be enjoyed on the spot. I am especially fond of the Saumur Champigny which has a slight spiciness on the finish which seems to be made for alfresco food. It is not always easy to find.

The “king” of Loire wine suppliers here is Robin Yapp of Mere, Wiltshire, who has at least three on his list. From the famous cellar comes a straightforward 1980 for £3.25 and from one of the best growers in the district come two others. Domaine Filliatreau 1980 costs £4. Like the first wine but with a little more character, it is typically lightly fruity. But Filliatreau's Vieilles Vignes, also 1980, really is a remarkable wine. A few years ago Paul Filliatreau acquired a tiny *clos* with a few gnarled and ancient vines which escaped phylloxera. This is the result. Minute in quantity and intensely interesting to the connoisseur it costs £4.60. I tried all three consecutively, observing with satisfaction the gentle crescendo in breeding and palate. All these reds, being light, tend to be best very lightly chilled.

The whites are easier to find. Yapp has a couple, the better of which is the Silver Medal 1981 at £3.05. A really dry one (ideal for diabetics) is Ch de Parnay 1971. It comes from Laytons of 20 Midland Rd, NW1 and is around £3.60. A 1980 version, a little more balanced though still dry, can be found at The Old Chelsea Wine Stores, 56 Lambs Conduit St, WC1. This will go nicely with what a Frenchman once described to me as the rather “overbearing” Loire salmon. A colourful label hides what is at £2.55 an economical bargain from Peter Dominic—Cuvée des Plantagenets—which is very pleasant drinking. And a good tip from Yapp, which applies to any white wine which tastes a little too acidic, is to make a Myr—blending with Myrtilles in place of Cassis for a Kir.

There should be wine from this region to please most palates. But remember that the Loire is a region which can suffer cruelly from the weather. When buying, therefore, follow the advice of your wine merchant about reliable years. This will not apply to the sparkling wines, since they are blended, but to enjoy Saumurs (and other Loire “stills”), it is worth taking some care.

# Bulbs in autumn

by Nancy-Mary Goodall

I suppose that most people associate bulbs with spring: the snowdrops, daffodils, tulips, little blue grape hyacinths, chionodoxas and scillas and with them many small flowers that come from corms or tubers and are sold along with bulbs in their dormant phase—crocuses, winter aconites, small early anemones and tiny species cyclamen such as *Cyclamen coum* and *C. repandum*, some of which bloom as early as February. It seems a shame that autumn-flowering bulbs are less well known when they could give so much pleasure. It is a real enthusiast who knows about the autumn-flowering snowdrop, *Galanthus olgae*, and it takes a true plantsman to grow it successfully.

Once aware of their existence those of us who visit important gardens begin to notice many little flowers appearing cheerfully at the time when trees and shrubs are bright with fruit and berries, leaves are turning and Michaelmas daisies and chrysanthemums are making their last bows. One of my favourites is *Crocus laevigatus fontenayi*, which pushes up through the fallen leaves of November and December, each violet blue petal marked on the back with purple brown feathering. In the catalogue of Broadleigh Gardens, Bishop's Hull, Taunton, Somerset, there are listed about 20 other true crocuses that bloom between September and December. They include the saffron crocus, *C. sativus*, with rosy lilac flowers with darker veins, and the easily grown *C. speciosus* which naturalizes and spreads in thin grass on light soil.

The words autumn crocus are often used to mean colchicums but these are best called meadow saffron by those who cannot cope with Latin names. They are botanically completely different plants, members of the lily family, the Liliaceae, with flowers up to the size of tulips, sometimes double, in mauish pink, rose and white, several of them springing from each large bulb. They have six stamens and huge leaves which appear in spring and die back embarrassingly slowly in high summer so that they are better kept away from summer borders. True crocuses are grouped with the irises, the Iridaceae, have only three stamens and the well known striped, grasslike leaves which appear at the same time as the flowers.

Another autumn bulbous flower is bright yellow, crocus-like *Sternbergia lutea* from the Mediterranean, one of the flowers with a claim to be the biblical lily of the field. It arrives in September and October complete with leaves and all the optimism of a youthful guest whom you had actually invited for another day but are delighted to see just the same. It needs a warm, sheltered place in well drained, even sandy soil. But, as with any late bulb, mark where

you put it or it may be disturbed or planted over by mistake.

The easiest of the autumn-flowering cyclamen is *Cyclamen neapolitanum* (*C. hederifolium*) which thrives in shady places under trees, shrubs or hedges. The leaves are ivy shaped but are far more beautifully and regularly patterned, worthy of embroidery or enamel work. They are carried in clumps centred on the corms which may grow to the size of soup plates and are perfect foils for snowdrops in spring. In autumn the small rose pink or white flowers are infinitely prettier than those of the bloated, hot-house cyclamen which wilt so dispiritingly in people's houses around Christmas time. After the flowers fade little seed capsules form at the top of the flower stalks which then perform an enchanting trick, corkscrewing down like springs to place the seeds almost on top of the corms. The seeds are coated with a substance loved by ants who joyfully carry them off, dropping half of them on the way, so helping to propagate large colonies that can look marvellous. You can carefully prize out any seedlings that germinate round the corms, even when they consist of one little round leaf on a threadlike stalk. Plant them two or three to a small pot, plunge the pots in peat or soil in a quiet, shady place and in two or three years you will have healthy flowering cyclamen plants ready to plant out or give away. Be careful not to plant the corms upside down: the roots come from high up round the edge.

As a complete change from this miniature world we can get up from our knees to admire some autumn flowering bulbs from South Africa, plants that would be striking in June and are astounding in autumn. *Nerine bowdenii* is a near-hardy plant which throws up strong stems, each 2 feet high and bearing up to eight sugar pink flowers with six curly petals. *Belladonna lilies*, *Amaryllis belladonna*, have three or four large, soft pink or white trumpet shaped flowers 4 to 5 inches across and are about the same height. To grow either of them successfully you need only remember their African origins, plant them in a well drained, sunny position, preferably under a south-facing wall, with 4 to 6 inches of soil over the bulbs, 6 to 8 inches for amaryllis. Early amaryllis leaves may need protection from frost, those of nerines appear in summer and both benefit from foliar feed applied to the leaves.

To make them part of a good colour scheme is less easy. I have grown them under a window near silver foliage plants such as pinks, *Convolvulus cneorum*, purple leaved sage, and a low-growing, creeping sub shrub, *Cerastium plumbaginoides* which is dotted with bright blue flowers from July until November.



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# Around the world on a luxury cruise

by David Tennant

As I write, this country's two largest liners, the *Queen Elizabeth 2* and the battle-scarred *Canberra*, are being refitted and re-furbished after their major contribution to the Falklands campaign. By the time the *ILN* is published the *QE2* will have resumed her normal duties in the north Atlantic. *Canberra* will return to her scheduled cruising pattern on September 11, while the much loved *Uganda* goes back into service on September 25.

The most important cruise to leave the UK this winter is the first round-the-world voyage of the *Sea Princess*, P&O's luxurious vessel transferred earlier this year from her Sydney-based Pacific cruises to Southampton. I spent a night on her in May and was impressed by her elegance and spaciousness. In many respects she is a "bridge" between traditional liners like *Canberra* and the ultra-modern ships now familiar in the Caribbean.

Her world cruise, which leaves on January 6, lasts for 91 days, visits 17 countries and makes 21 ports of call sailing west through the Panama Canal, across the Pacific to Australia, then via Indonesia and Singapore to Sri Lanka. She then goes on to Mauritius, South Africa (Durban and Cape Town) with final calls at Dakar and Lisbon, arriving in the UK on April 7. Fares range from £6,985 to £12,950.

The cruise is also being marketed in sections on a fly-cruise basis: out by air to Sydney or Singapore, then back by ship (£3,574 to £8,080). P&O are making a special offer whereby you sail to Sydney (arriving February 21), stay in Australia for any period up to one year and return home Club Class with British Airways or Qantas at no extra cost. In addition they will fly you free from Australia to New Zealand and get you home by air from there. This good value offer ranges from £3,493 to £6,475.

*Canberra* is also making a trip to the Antipodes, leaving on November 10, arriving in Auckland on December 18 and in Sydney three days later. Again the company will offer a free return air ticket (economy class this time) from either New Zealand or Australia, flying back between January 16 and March 15. Fares range from £1,505 to £4,233.

Before her global voyage *Sea Princess* will make a 23-night Christmas and New Year (December 11 to January 3) cruise from Southampton to the West Indies calling at Bermuda, San Juan, Tortola, Martinique and Barbados with a call at Madeira on the way home. Cost from £1,778 to £3,180.

This winter the *Uganda* (B-I Line, part of P&O) will again be operating a series of "Discovery" fly-cruises in the Mediterranean, sailing from Venice, Malta, Naples and Piraeus, with



The *QE2* is now cruising again after her service in the Falklands operations. She is seen here arriving back at Southampton in June.

charter flights from Gatwick.

A typical voyage departs from Venice on February 24 calling at Dubrovnik, Kos, Alexandria (for Cairo), Haifa (for Jerusalem), Heraklion (for Knossos) and returning to Malta. The cost is between £697 and £1,467 for the 13-night voyage and the round trip by air from and to Gatwick. As with all *Uganda* cruises the price includes excursions ashore.

This winter instead of a full world cruise the *QE2* is undertaking a unique "Circle Pacific Cruise", circumnavigating that vast ocean with no fewer than 22 different ports of call including such exotic places as Acapulco, Tahiti, Rarotonga (Cook Islands), Port Moresby (New Guinea), Bali, Tsingtao (China), Kobe (Japan) and Kona (Hawaii) as well as more familiar spots like Auckland, Sydney, Hong Kong and Los Angeles. The official start is New York on January 17 and then via Florida, the Caribbean and the Panama Canal into the Pacific. She returns to New York on April 16 and arrives at Southampton on April 21.

The entire trip to New York, round the Pacific and back to Southampton (94 days) costs between £10,125 and £36,430, which includes air travel from London. Los Angeles back to Los Angeles is 61 days costing between £8,160 and £29,545; or there are shorter segments, such as Singapore via Japan and Hawaii to Los Angeles (30 days) from £3,980 to £6,170, all with air travel from and to London.

Less exotic but equally appealing (and much less expensive), the *Black Watch* (Fred Olsen Lines) will be returning to her traditional winter cruising scene on October 14 when she sails from Tilbury for Madeira, Lanzarote, Tenerife, Las Palmas, Madeira again and back to the Thames on October 27. She will repeat this cruise at fortnightly intervals until April 28.

The 13-day cruise costs between £590 and £1,760, but you can use the service to sail to any one of the stop-over points and return on a later voyage. The company also arranges

"Cruise and Stay" holidays in Madeira. For those who can get away at short notice the ship is doing a 10-day cruise from and back to Plymouth on October 2, again to the Atlantic Islands, the fares this time being £450 to £1,290.

The *Black Watch* is a comfortable and relaxing ship carrying a maximum of 350 passengers, with a justifiable reputation for good food and excellent service. Indeed so popular is she that there is a Winter Cruise Club to which regular travellers belong—members get a 10 per cent fares reduction.

Fred Olsen Travel have issued a useful 50-page brochure giving details of their own sailings and those of 10 other major shipping lines, including Norwegian Caribbean, Royal Viking (they are doing a world cruise in January) and Carnival Cruises. The brochure is called simply *Which Cruise? 1982/83*.

Following a similar pattern Union Lloyd of London, who specialize in top-quality cruise arrangements, have issued their own comprehensive brochure *The Blue Book* which, with updated amendments, covers a dozen shipping lines operating in areas as diverse as the Red Sea and the Mississippi River, the eastern Mediterranean and the Orinoco in Venezuela.

Among the companies is the Holland America Line whose stately vessel the *Statendam* (24,500 tons) is based at Miami. From there she operates a series of 11- and 12-day cruises in the Caribbean calling at a variety of ports, including more unusual destinations such as Philipsburg on the Dutch island of St Maarten and Port-au-Prince in Haiti. These voyages, which are on a fly-cruise basis from London and include a night in a first-class Miami hotel, cost between £1,100 and £1,650 using scheduled flights from the UK.

Union Lloyd are also offering short (three-day and four-day) cruises in the Red Sea on the small (90 cabin) but luxurious Greek cruise ship *Stella Maris*. These operate from Aqaba in Jordan to Suez (four days calling at Safage in Egypt and El Tur in the Sinai) or vice

versa (three days omitting El Tur). These are usually taken in conjunction with a holiday in Egypt or Jordan or both. The cruise cost is quoted in dollars and is between \$355 and \$1,425 depending on cabin. The company will make all the air and land arrangements at additional cost.

The most original series of cruises this winter I have come across is being operated by the *Pearl of Scandinavia*, a fully air-conditioned ship owned by a Scandinavian consortium and marketed in the UK by DFDS, the Danish shipping line. Her area of sailing is far removed from Scandinavia—the Far East including Japan, China, Hong Kong, the Philippines, Indonesia, Singapore and Malaysia. Most of the cruises are for 14 days but two are for 28 days (over Christmas and New Year) and there is a 42-day Asia Discovery Cruise leaving Kobe in Japan on November 6 and ending in Singapore on December 18.

The Indonesian Islands cruise is particularly attractive. I followed the same itinerary several years ago and I remember it as perhaps the most exciting sea voyage I have ever made. Starting and ending in Singapore, the ship calls at Penang, Belawan and Sibolga in Sumatra, Nias (an island with a unique culture), Jakarta, Bali and Surabaya. With the flights from and to England this 18-day holiday costs between £1,468 and £3,348. A two-night stop-over in Singapore with an excursion and a festival dinner costs £87 extra. The first of seven departures is on December 4, the last on March 26, 1983.

Lastly, if the thought of getting away from it all over the Christmas and New Year period and doing it in style (if expensively) really appeals to you, let me suggest a 22-night holiday in the Caribbean of which all but two nights are on board the *Sagafjord* of Norwegian American Cruises, one of the most beautiful and dignified ships afloat. You fly from London on December 16 for two nights in Miami, then board at nearby Port Everglades. The first call is at Playa del Carmen in Mexico followed by, among others, the Cayman Islands, San Blas (Panama), Cartagena, Aruba, Trinidad, Barbados and the Virgin Islands, arriving back in Florida on January 6. Cost £1,650 to £5,280 from London.

P&O Cruises, Beaufort House, St Botolph Street, London EC3A 7DX (tel 01-377 2551). Cunard, 8 Berkeley St, London W1X 6NR (tel 01-491 3930). Fred Olsen Travel, 11 Conduit St, London W1Y 7PN (tel 01-409 2019). Union Lloyd Ltd, 50 Curzon St, London W1Y 7PN (tel 01-409 0844). Pearl Cruises, DFDS Ltd, 16 Minories, London EC3N 1AD (tel 01-488 2952). Norwegian American Cruises, 11 Pall Mall, London SW1Y 5LU (tel 01-930 1843).



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TRAVEL

# Impressions of Barbados

Margaret Davies

I had not expected to discover the manchineel tree dipping its branches over a Barbadian beach, having encountered it, albeit only operatically, on the opposite side of the Atlantic Ocean. In Meyerbeer's *L'Africaine* the perfume of just such a tree is attributed with causing hallucinations and ultimately the death of the heroine—a slight case of operatic exaggeration, although the sap is said to raise blisters on the skin and the fruit is definitely not for eating. However, librettists' botany is about as reliable as Shakespearian history and, the manchineel apart, there is no need to beware of either the flora or the fauna in Barbados. Both contribute to the attractions of the island and the garden settings of many of its hotels.

These are dotted along the west and south coasts on the leeward Caribbean side. North of the capital, Bridgetown, in the parish of St James—one of 11 into which Barbados is divided—the more luxurious hotels are spaciouly strung out along the shoreline; south of Bridgetown, in the areas of Hastings, Rockley, Worthing and St Lawrence, they are closely packed, but all have the benefit of powdered coral beaches, the warm, blue waters of the Caribbean Sea and a tropical climate cooled by the trade winds.

The rocky Atlantic coast is a complete contrast. Drive along the East Coast Road and watch the breakers come crashing down on beaches where bathing is not always recommended. Stop on the way at Bathsheba for lunch at the Atlantis Hotel. Here on a terrace overlooking the ocean you can watch the fishing boats return, and try Bajan food of the kind not provided in most of the hotels. In the manner of a Chinese restaurant, you are served with a whole range of dishes, including spinach cake, sweet potatoes, pigeon, peas, fried plantain, pumpkin, coo coo, flying fish, pickled bananas and pickled breadfruit and, for pudding, a delicious coconut pie. Some of the flavours are a complete, but pleasant, surprise.

In the course of a week I had meals in some ten different hotels, some of which were clearly catering for British tastes. Others provided a kind of international menu to suit all tastes.

Situated east of the main arc of the Lesser Antilles, about 100 miles from St Vincent, Barbados is a coral island formed on a shallow base of rocks. Stresses caused during the laying down of the coral split great cracks or gullies in its surface which over the ages have developed into regions of scientific interest and natural beauty. One such is Welchman Hall Gully, a cool tranquil spot in the centre of the island where specimens of trees and flowers both indigenous and imported grow in profusion in a deep fold in the landscape.

The area was originally part of an estate owned by General Asyggell Williams, a Welsh royalist transported to Barbados by Cromwell, one of whose descendants was responsible for planting many fruit and spice-bearing trees there. His house has long since disappeared but the Gully is now maintained by the Barbados National Trust, and not the least of its attractions is the troop of monkeys which inhabit it.

Near the end of the Gully is another of the island's natural attractions: Harrison's Cave, an underground cavern with an impressive array of stalactites and stalagmites, rock formations and waterfalls. Work has been completed in the past year to enable visitors to ride to the farthest depths of the cavern in a special trailer, the round trip taking about an hour.

If you are feeling adventurous the best way to explore Barbados is to hire a Mini-Moke at \$60 (Barbados) a day—about £15. There is an elaborate network of roads in the hinterland, a legacy of the sugar industry, and although they are not too well sign-posted you cannot get seriously lost in an island which is only 21 miles long and 14 miles wide, and in which all highways lead back to the capital. The less energetic way is to engage a taxi for half a day, as I did to see something of the less populated northern end of Barbados, setting off one morning from St James via the coastal road. On the way to North Point where Caribbean and Atlantic coasts meet in a rocky headland, I passed the site of the Heywoods Project, a holiday village incorporating seven small hotels and apartment buildings, due to open in the coming season.

Returning south, I passed fields of sugar cane, on which the economy considerably depends. I paused at Cherry Tree Hill to gaze over the gentle rolling landscape of the "Scotland District". I stopped at Farley Hill National Park to wander through the grounds of one of the former colonial residences and round the fire-gutted ruin of the house.

I stayed at the Coral Reef Club in one of the comfortable bungalows set in 12 acres of garden on the edge of the tree-lined Caribbean shore, where facilities for all kinds of water sports are available. It is one of the hotels included in the current British Airways Speedbird programme for stays of from seven to 28 nights. Prices, including the return flight from London and half board, start at £545 for seven nights. Sovereign Holidays offer a further selection of hotels and self-catering apartments in packages for up to 21 nights. Return fares from London range from £275 Apex and £598 Standard Economy, both low season, to £1,780 Crown First Class. ●

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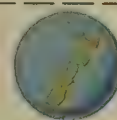
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a little of the Rémy Martin for yourself.”



# Politics and the aristocracy

by Robert Blake

**Palmerston: the Early Years 1784-1841**  
by Kenneth Bourne  
Allen Lane, £25

This monumental volume, the first of two on Henry Temple, 3rd Viscount Palmerston, contains 638 pages of text plus another 100 of notes, bibliography and index. It is a massive achievement of scholarship and learning. The author, who is Professor of International Relations at London University, deserves the highest praise. He has had access to a multiplicity of family and other papers not hitherto seen, and he has made admirable use of them. If there is a criticism it may be that he is so familiar with the places, nicknames, phrases, usages of the period that he is rather too allusive even for other historians. But this is a minor blemish in a splendid achievement. I would expect a practised diplomatic historian to wend his way with skill through the tortuous maze of early 19th-century foreign policy, but the author displays his expertise in much else, too. It is easy to forget that Palmerston occupied the curious office of Secretary at War for nearly 19 years, 1809-28, having refused at the age of 25 the Exchequer with a seat in the Cabinet. He declined on grounds of inexperience and nervousness in debate and, oddly for such a successful minister as he later became, he always remained a poor speaker—never in the class of Peel, Derby, Disraeli or Gladstone.

Professor Bourne is interesting, too, on Palmerston's education. He went to Harrow, then at the height of its fame, after that to Edinburgh University and finally to Cambridge, preferring St John's to Trinity, the only other establishment fit for a nobleman. At Edinburgh he learnt to write with that clarity of style which always characterized him. At Cambridge he learnt *inter alia*, rather surprisingly, double entry book-keeping which came in handy when he was disentangling the accounts of the War Office. On various grand tours he acquired a complete mastery of French and Italian, though German always baffled him.

Why was Palmerston content to remain in his humdrum post for so long? The reason may be that he was not considered fit for promotion: it certainly took him a long while to make his mark. But one can surmise another cause. Palmerston was a man of great vigour addicted to venery. His principal hobby was sexual intercourse, and a not over-taxing administrative office gave him time for this activity.

In a fascinating chapter entitled "The Ruling Passion", Professor Bourne gives chapter and verse for something that has long been believed

in a general way but never substantiated in much detail apart from his affair with Emily, wife of the rich, dull and somewhat sottish Earl Cowper. She was born Emily Lamb, sister of the Prime Minister, the 2nd Viscount Melbourne, and, like him, almost certainly the child of Lord Egremont, not of their nominal father. Palmerston was not a fashionable young man in early youth but Emily, a patroness of Almack's, was at the very summit of high society and brought him into it with her. At Broadlands there are diaries by Palmerston who, like Boswell in this respect though not in any other, was wont to chart his sexual successes and failures with remarkable candour. He was Lady Cowper's lover for nearly 30 years till Lord Cowper, a *mari com-plaisant*, died in 1837. "This is a sad connexion & quite for life I am convinced," wrote Lady Malmesbury in 1816. Their marriage took place in 1839 and only ended with his death in 1865. Palmerston had three ostensibly Cowper children by her. The eldest was a daughter, "Minny", who married Lord Shaftesbury, the second was a son, William, the third another daughter, Fanny, who married the future Earl of Roden. Through her the families of Lords Arran, Airlie, Hambleton and Salisbury all have Palmerstonian blood in their veins. Palmerston entailed Broadlands upon William and in default of heirs on Minny's second son Evelyn Ashley. As William had no children, Evelyn inherited the estate which descended to his granddaughter, Lady Mountbatten.

Neither Palmerston nor Emily was in the least faithful to the other. In his diary Palmerston recorded his triumphs with an asterisk or the curious phrase "Fine Day" or "Fine Night" followed by an initial and sometimes by an emphatic figure 2. But the initial is not always "E". In December, 1835, Palmerston invited his latest mistress, Mrs (Laura) Petre, daughter of Lord Stafford, to Broadlands. He was 50, she 22. On December 9 she departed just in time not to meet Emily who was coming down for a visit. And so we have "Fine Day L" at five o'clock before she left, and "Fine Day E" at half past six when Emily arrived. Palmerston was indefatigable. He also had a prolonged liaison with a Mrs Mills who bore him a son, and to whom he gave the lease of a house in Piccadilly, but she belonged to a less elevated class of society and was not given a mention even in 1818, their first year.

There is much else of fascinating interest in this book. I could easily devote an entire review to Palmerston's finances which, although ending in prosperity, were rickety to a degree at times, so much so that Canning would not have him as Chancellor of the Exchequer in 1827. Certainly few books of modern times have given a more vivid picture of the aristocratic world which dominated politics in the first half of the 19th century.

# Recent fiction

by Sally Emerson

**Myths of the Near Future**

by J. G. Ballard

Cape, £6.95

**Pictor's Metamorphoses and Other Fantasies**

by Hermann Hesse

Cape, £7.50

**Life, the Universe and Everything**

by Douglas Adams

Arthur Barker, £6.50; Pan, £1.50

In the desolate landscapes of the future, J. G. Ballard sets his nightmare games with time and space. The sky is "cyanide-blue", swimming pools are drained, hotels abandoned. Two of these short stories explore the psychological effects of space travel. "Could it be that travelling into outer space, even thinking about and watching it on television, was a forced evolutionary step with unforeseen consequences, the eating of a very special kind of forbidden fruit?" writes Ballard in the bizarre title story portraying a world of hermits and mad people hiding from the light. In "News from the Sun" mankind's punishment for the hubris of space travel is to be "expelled from the world of time", to undergo periods of lost time, or "fugues", in which the sufferers have blackouts of increasing length and frequency until eventually they are conscious for only a small part of the day. Like statues, people in fugue stand fixed and silent in the middle of the roads or wake up in stagnant baths or in their offices at midnight. Such ideas work well because they are rooted in reality: who hasn't had periods of absent-mindedness a little akin to Ballard's fugues?

The best of these short stories are taut and comic. In "Having a Wonderful Time", a series of missives from the Canaries begins by recording ordinary jolly times, then that there are no flights home, until gradually a year passes and it dawns on the reader that the unemployed—middle management as well as factory workers—are being dumped there as a solution to the unemployment problem in western Europe.

This is a good, strong assortment, of stories, often with a twist in their tails. At times Ballard strays from imagination into fancy and his writing loses its sharp edge: some stories, including the title one, are overloaded with magic paperweights, flying people, fanciful birds and the like.

Hermann Hesse's fairy tales in *Pictor's Metamorphoses and Other Fantasies* are nowhere near the standard of his great work. Hesse thrives on the shifting, blurring, dangerous balance between fantasy and what we call reality: it is this balance between real and imagined worlds which characterizes his masterpieces *Steppenwolf* or the

magnificent and sustained *The Glass Bead Game*. Only one story stands out from this collection, published in an authorized translation in Britain for the first time, *Pictor's Metamorphoses* itself, which tells in allegorical form his love for his second wife, the singer Ruth Winger whom he married briefly after living in an isolation he found uncondusive to happiness or creation. The story is set in the garden of paradise. At the snake's offer, the central character, Pictor, chooses to turn into a tree but his pleasure in his tranquillity changes to loneliness as he watches the process of transformation and change all around him. A beautiful young woman becomes one with the tree in a moment of rapture and "Out of a half he had become a whole . . . the stream of continuing creation flowed through his blood and he could go on changing forever and ever."

In these fairy tales full of stock characters—the merman, the simple wise boy, the virgin, the three brothers—Hesse limbers up for his major work, establishing links between his conscious and the deeper, unconscious world of myth and legend. Hesse was a connoisseur of fairy tales and anyone who is a fan of his would do well to read this varied collection of the master storyteller, who was on talking terms with the moon and the devil.

Douglas Adams's latest space extravaganza this time starts life as a novel. The first two novels of the series—*The Hitch-hiker's Guide to the Galaxy* and *The Restaurant at the End of the Universe*—were first born as a radio series. The hero, earthling Arthur Dent, is stuck on prehistoric earth. A spaceship—"the castaway's impossible dream"—lands, "its long legs unlocking in a smooth ballet of technology". A tall, alien figure steps out and says, "You're a jerk, Dent", before returning to the ship and "leaving Arthur alone in an immensity of land dancing a helplessly tiny little dance". The alien is an immortal with a purpose, to insult the universe, more particularly every living creature in it. When people point out that this aim is not only misguided but impossible to achieve, he fixes them with a steely look and says, "A man can dream can't he?"

The major characters of the first books return—the vulnerable, bemused Dent; the wise-cracking, know-all Ford Prefect; the cool, half-comatose Zaphod and the manic depressive robot Marvin. Although the plot flags a little here and there much of the writing is dazzling and there are episodes of comic genius, in particular the confrontation between the time-travelling Dent (still in his original dressing gown) and the enraged being whom Dent has inadvertently killed in each of his reincarnations—as a fly, a rabbit, a bowl of petunias, even a human being.

But the early scene at Lord's cricket ground is the finest. Like Hesse and Ballard, it is when the wildness is rooted in reality that Adams is at his best.



# Demolition job

by John Nunn

The recent form of world champion Anatoly Karpov has been far less impressive than at any other time during his seven-year reign. Although he won the recent tournaments in London and Turin, he could only tie for first in each case and his games did not display the technical superiority we have become accustomed to. Naturally this has given rise to speculation about who will challenge Karpov in the next world title match, since it now appears that Karpov will have a real fight on his hands in 1984. Viktor Korchnoi, who lost to Karpov in 1978 and 1981, is probably too old to win through again and the release of his wife and son from the Soviet Union might remove much of his determination to be an embarrassment to the Soviets. Two western players, Jan Timman of Holland and Robert Hübner of West Germany, are in with a chance, but these two are perhaps not consistent enough to go through a series of lengthy matches at peak form. Ulf Andersson of Sweden is rarely considered a possible contender, although he tied with Karpov in the two tournaments mentioned above, possibly because his dry style rarely produces crushing wins to catch the eyes of chess journalists. I believe he has an outside chance to come through although his play is very one-sided and this is likely to be a handicap at the top.

The most likely contender I have left to last. He is, of course, the teenage Soviet star Gary Kasparov. Last month he was in action at a very strong tournament held at Bugojno in Yugoslavia. The final scores speak for themselves: Kasparov (USSR) 9½, Polugaevsky (USSR) and Ljubojević (Yug) 8, Spassky (USSR) and Hübner (W. Ger) 7½, Andersson (Swe), Larsen (Den) and Petrosian (USSR) 7, Ivanović (Yug) 6, Timman (Ned) 5½, Kavalek (USA) and Najdorf (Arg) 5, Gligorić (Yug) 4½, Ivkov (Yug) 3½. Such a large winning margin is reminiscent of Fischer in his heyday. The style of Kasparov's play is remarkable. Although he sometimes comes perilously close to defeat, he has an amazing ability to confuse his opponent and escape from trouble. Against opposition slightly below the highest level his tactical ability seems to exert a mesmeric effect, as in the following demolition job.

**L. Kavalek G. Kasparov**  
White Black  
King's Indian Defence

- 1 P-QB4 P-KN3
- 2 N-QB3 B-N2
- 3 P-Q4 N-KB3
- 4 P-K4 P-Q3
- 5 N-B3 0-0
- 6 P-KR3 P-K4
- 7 P-Q5 N-R3
- 8 B-K3 N-R4
- 9 N-R2?

White must prevent 9...P-KB4 by attacking the knight with his queen, but 9 N-Q2 is a more natural way to achieve this.

9 ...Q-K1

Covering KR4 and thereby renewing the threat of...P-KB4.

10 B-K2 N-B5

11 B-B3 P-KB4

This move is fundamental to the King's Indian Defence and here it signals the start of a dangerous attack.

12 P-KR4

The idea is to play P-KN3 displacing the knight, but first White has to remove his KRP from the knight's attack.

12 ...Q-K2

12...N-N5 at once was also good.

13 P-KN3 N-N5!



14 Q-N3?

Accepting the piece by 14 PxN loses to 14...BPxP 15 NxPPxP 16 B-Q2 N-Q6ch 17 K-B1 B-R6ch 18 K-N1 B-Q5 (threatening 19...QxN!) 19 Q-K2 QxP with a winning attack since 20 QxN BxPch! mates, but 14 0-0 would have put up a better fight.

14 ...KN-Q6ch

15 K-K2 P-B5

16 B-Q2 PxP?

A slip by Kasparov. 16...P-QR4, providing a retreat for the knight by...N-B4, would have given Black an excellent position at no risk, but the strongest line of all was 16...NxBP! 17 KxN N-Q6ch. Then after 18 K-N2 PxP 19 KxP R-B5! or 18 K-K2 N-B4 19 Q-Q1 PxP White cannot cope with Black's attack.

17 PxP RxB

18 NxR B-N5

19 QR-KB1 R-KB1

20 N-Q1?

White could have drawn by 20 B-K3! B-R3! 21 BxB RxN 22 RxR BxRch 23 KxB Q-B3ch 24 K-N2 Q-B7ch 25 K-R3 Q-B6 26 K-R2 Q-B7ch 27 K-R3. Instead he loses a vital tempo and is annihilated.

20 ...Q-B2

21 B-K3 BxNch

22 K-Q2 Q-Q2

23 KR-N1 Q-R6

24 P-R3 BxP

25 RxRch BxR

26 PxN Q-R7ch

27 K-B3 N-B8

28 Resigns ●

# Advances by Volvo

by Stuart Marshall

The old calumny that Volvo cars look like tanks, are made like tanks and drive like tanks has been untrue for years but it still lingers on, especially among people who have not tried one since the early 1970s.

Whatever the latest Volvo 760 may look like, it is not a tank. In profile, a slimmer, four-door Cadillac Eldorado, perhaps? And from the front, a nicely streamlined snowplough? It does not photograph well, but it is curiously attractive in the metal once you get used to the way the rear window descends almost vertically on to the great cabin trunk of a boot.

The 2.8 litre, fuel-injected V6 engined 760GLE goes like no big Volvo has ever gone before. It has automatic transmission as standard—an unusual kind of automatic that shifts into an overdrive top for long-legged cruising unless you touch a button to hold it in normal third. In overdrive, engine revolutions drop 30 per cent and fuel consumption by a potential 20 per cent on a journey. Top speed is close to 120 mph; the 0-62 mph acceleration of 10 seconds is in the Jaguar 4.2 litre bracket; and it handles with a delicacy and precision that may well appeal to present owners of Mercedes and BMW saloons. The price of this extremely roomy and refined five-seater is about £12,600. Only insensitive drivers should get less than 24-25 mpg in average use.

Even more economical is the TD24, which is the same car powered by a 2.4 litre, six-cylinder turbocharged diesel engine and fitted with a four-speed manual gearbox plus overdrive. At tickover a subdued chuckle can be heard; otherwise, it is difficult to tell that the engine is a diesel. A top speed of 106 mph makes the Volvo TD24 the fastest production diesel car in the world. The engine—Volvo bought it from Volkswagen but engineered the turbocharging themselves—is silk smooth, virtually vibrationless and runs up to fairly high revolutions with a petrol engine's eagerness. Fuel consumption is exceptionally low—in the mid 30s on a long journey, if you cruise

at the speed the law tells you to.

The TD24 will be on sale here soon. It will probably cost a little more than the petrol car: diesel engines with their pumps and injectors, not to mention turbochargers, are expensive to manufacture but are frugal of fuel and have a long life.

Like all Volvos, the 760 has rear-wheel drive. The back suspension is not independent but the axle is so cleverly located that comfortably soft coil springs are combined with secure road-holding and agility. Standard equipment includes full air conditioning, electrically operated windows and door mirrors, central locking and power steering. Volvo have had a remarkably good year in Britain, recession and reduced overall car market notwithstanding. Their sales are much higher than last year's and the small 3-series car, was the seventh most popular car in the registrations table.

The 3-series has matured into a proper small-scale Volvo after starting life shakily as a DAF—Volvo bought the Dutch maker's car operation some years ago. For about a year a much faster than standard, larger-engined version of the 343 and 345 has been on sale on the Continent. It will be coming here in the near future. The engine is a 1.9 litre (instead of the normal 1.4 litre), the gearbox has five speeds and the alloy road wheels are shod with fat Pirelli P6 tyres. Fuel injection is also offered.

In Britain Volvo's 245 and 265 estates have been firmly established among antique dealers and the horse-box-towing set. Will an estate version of the new 7-series saloon emerge? I think it must, and a splendid vehicle it would be, though it would initially be an addition to the range rather than a direct replacement for the 265.

But the Volvo estates really are beginning to look a little past their prime. The body design has not changed for 15 years. It is not a high-fashion end of the car-buying business, but keen competition is being offered by Citroën's Safari, the fairly new Mercedes T-cars, Ford's pricey Granadas and, most recently, by the vastly roomy Peugeot 505 ●



The 2.8 litre Volvo 760GLE—a roomy, refined five-seater costing about £12,600.



# The Lightner Double

by Jack Marx

One of the oldest bidding conventions in bridge, widely though not perhaps universally played, is the Lightner Slam Double, the invention of one of the giants of the game, Theodore Lightner. Sad to relate, he died at the end of last year at the age of 88, more than half as old again as Contract Bridge itself.

On the whole it must be considered a successful convention, the theory behind it being that a double of a voluntarily bid slam by sensible opponents will not as a rule produce much additional revenue and can therefore be reserved to call upon partner to find an unusual lead of the one suit calculated to beat the contract. Sometimes this unusual lead is prompted by a void in the doubler's hand, sometimes by favourably placed cards in dummy's first bid suit. Partner is thus alerted that only something dramatic will save the situation; he must on no account make a safe or routine lead.

Occasionally, a difficulty may arise in identifying which unusual suit partner is demanding. This is a hand from the match between USA and Pakistan in one of the qualifying rounds of the 1980 World Team Olympiad:

♠ 53 Dealer North  
♥ void Game All  
♦ 108642  
♣ A75432

♠ AQ ♠ KJ10842  
♥ Q642 ♥ AK87  
♦ AKQJ ♦ 3  
♣ K109 ♣ J6

♠ 976  
♥ J10953  
♦ 975  
♣ Q8

The Americans had a rather slow motion auction in which they finally settled for Six No-trumps, even though spades and hearts had been bid *en route*. Since North did not lead his Club Ace, 13 tricks were there for the taking.

The Pakistanis were rather more direct:

West	North	East	South
	No	1♠	No
2NT	No	4♠	No
4NT	No	5♦	No
6♠	DBL	No	No
RDL	No	No	No

South was quite aware that he was expected to find an unusual lead, but what is an unusual lead on this bidding? The opponents had given little away and, though they had a four-four fit in hearts, neither of them had bid the suit. Diamonds was the only suit outside trumps that they had bid, so that is what South decided to lead. This was disastrous and almost certainly mistaken, for "bid" suits that are in any sense genuine in this context should not include a Blackwood response, which is what East's diamond bid seemed to be. On a heart lead USA would have gained 400; as it was they lost 2,420.

It is debatable whether the next hand proves anything either for or against the Lightner Double, but it turned out a fascinating performance at one table.

At one table North played a pedestrian Three No-trumps and made 12 tricks. At the other, North-South were using the Roman Two Diamonds Convention with three biddable suits (4-4-4-1 or 5-4-4-0).

♠ 7 Dealer West  
♥ A972 Game All  
♦ AK108  
♣ AK83

♠ J9 ♠ K106543  
♥ 4 ♥ K108653  
♦ Q976532 ♦ void  
♣ J52 ♣ 6

♠ AQ82  
♥ QJ  
♦ J4  
♣ Q10974

West	North	East	South
No	2♦	No	2NT
No	3♠	DBL	4♣
No	4♦	No	4NT
No	5♣	No	6♣
No	No	DBL	RDL

All Pass

South's Two No-trumps was a positive response of at least eight points to North's artificial opening promising at least 17. North's Three Spades located the short suit and East hoped that his double might lead to a worthwhile sacrifice. Four No-trumps was Roman Blackwood and Five Clubs showed either three Aces or none, over which there could be no ambiguity here. East's final double was a Lightner and West did not need a highly developed imagination to produce a diamond.

Declarer had a slight lapse at the first trick. If he had been fully alive to the significance of the double he would have played low from dummy. With the aid of the marked spade finesse he would then have had no trouble, hauling in five trumps, one heart, three diamonds, two spades and a spade ruff. As it was he put up dummy's Ace and dropped his own Jack.

East ruffed and played a spade. South finessed the Queen, ruffed a small spade, drew trumps in three rounds and pitched a small heart from dummy on his Ace of Spades. He now had an exact count of the West hand; there had been revealed two spades, seven diamonds and three clubs, leaving room for only one heart. East could therefore be squeezed between spades and hearts.

South now took the marked diamond finesse, pitched a heart on Diamond King and ruffed dummy's last diamond. This was the 10th trick and at the 11th South played his last trump, his other two cards being a heart and a spade. East was unable to cling to both his master spade and his heart guard over dummy ♣.



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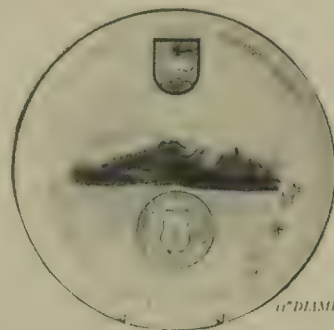
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# SEPTEMBER BRIEFING

The Jermyn Street Roaring 20s Festival joins familiar September occasions which include the Last Night of the Proms, the NatWest final at Lord's, Farnborough's Air Show and the 50th anniversary of the Blackpool Illuminations, switched on by Rear-Admiral Woodward of Falklands fame. The St Leger is run and there is a television report on The Jockey Club. Covent Garden opens its season with *The Ring*.

There are first nights at the National for plays by Thomas Kyd and Brecht. Alec McCowen delivers St Mark's Gospel. The Science Museum holds an Open Day and the Jean Tinguely retrospective starts at the Tate. Runners have a choice of a Fun Run in Hyde Park or the more serious London-Brighton road run.



Blondie at Wembley: September 16.



Miriam Karlin at the Pit: September 28.



Dennis Potter's *Brimstone and Treacle* opens in the West End: September 9.

## MONDAY

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers calling from outside London. Credit card booking facilities are indicated by the symbol CC.

## TUESDAY

## WEDNESDAY

**September 1**  
World première of Bintley's *The Swan of Tuonela* (p74)  
Ralph Hyde lectures on his book *London as it Might Have Been* at the Whitechapel Gallery (p75)  
Welsh National Opera perform *Tamburlaine* at Edinburgh (p74)

## THURSDAY

**September 2**  
First day of European Open Golf Championship at Sunningdale (p71)  
Robin Bailey tells *Tales from a Long Room* at the Lyttelton (p75)  
Exhibition of Chinese painting opens at Hugh Moss Gallery (p76)

## FRIDAY

**September 3**  
Rear-Admiral Woodward switches on Blackpool Illuminations (p82)  
First day of Margaret Bourke-White photographs at the Photographers' Gallery (p77)

Full moon

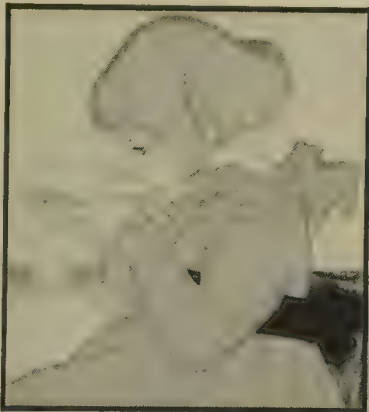

## SATURDAY

**September 4**  
Cricket: NatWest Trophy final at Lord's (p71)  
Last performance of *The Winter's Tale* at the Barbican (p67)  
Piccola Scala perform at the Edinburgh Festival & the Welsh National Opera present *Un ballo in maschera* in Cardiff (p74)

## SUNDAY

**September 5**  
Last day of Indian exhibition at British Museum (p79) & Julian Schnabel exhibition at the Tate (p77)  
*Understanding Opera* starts on ITV (p70)  
John Le Carré interviewed at the NFT (p75)



<p><b>September 6</b> European Athletics Championships begin in Athens (p71) Covent Garden reopens with the first of three cycles of <i>The Ring</i> (p74) Boulez conducts his <i>Répons</i> at the Proms (p72) Ahmad Jamal opens at The Canteen (p73)</p>	<p><b>September 13</b> Michael Foreman exhibition opens at the Primrose Gallery (p77) Lecture on the history of the V &amp; A at the Victoria &amp; Albert Museum (p75) Allegri String Quartet in the first of their Beethoven cycle at the Barbican (p72) Evening sale of inexpensive wines at Christie's South Kensington (p81)</p>	<p><b>September 20</b> Jermyn Street Festival starts (p75) Poster sale at Christie's South Kensington (p78) Gundula Janowitz with Geoffrey Parsons at the Barbican (p72) Chris Barber opens at Ronnie Scott's (p73)</p>	<p><b>September 27</b> First night of <i>Mass Appeal</i> at the Lyric Hammersmith (p67) London Sinfonietta under Atherton play a Stravinsky programme at the Festival Hall (p73) Start of St Ivel Ice International at Richmond (p71)</p>
<p><b>September 7</b> City of London Flower Show opens (p75) First nights of <i>Ward Games</i> at the Duke of York's &amp; <i>Stiff Options</i> at Stratford East (p66) Ingmar Bergman at the NFT (p75) Film about the Jockey Club &amp; new series of Agatha Christie stories on ITV (p70)</p>	<p><b>September 14</b> Wuppertaler Tanztheater season opens at Sadler's Wells (p74) Janet Baker with Geoffrey Parsons at the Barbican (p72) First day of Chelsea Antiques Fair (p78)</p>	<p><b>September 21</b> Endymion Ensemble at St John's (p72) RHS Great Autumn Show starts; RHS lecture on plant collecting (p75) Concert at the Museum of Garden History (p75)</p>	<p><b>September 28</b> First night of <i>The Witch of Edmonton</i> at The Pit (p67) Thomas Allen with Geoffrey Parsons at the Barbican (p72) Solti conducts the LPO in Mahler's Symphony No 3 at the Festival Hall (p73) Bargain night for Ayckbourn's <i>Way Upstream</i> at the Lyttelton (p67)</p>
<p><b>September 8</b> Major retrospective of Jean Tinguely's work opens at the Tate (p77) Philadelphia Orchestra under Muti at the Albert Hall (p72) First night of <i>Key for Two</i> at the Vaudeville (p66) Start of sports acrobatics championships at Wembley Arena (p71)</p>	<p><b>September 15</b> Start of Jean Cocteau exhibition at the Parkin Gallery (p76) First performance of son et lumière at Portchester Castle (p82)</p>	<p><b>September 22</b> First night of <i>The Spanish Tragedy</i> at the Cottesloe (p67) New exhibitions: Elizabeth Butterworth at Fischer Fine Art &amp; Howard Hodgkin at the Tate (p77) Frome Cheese Show in Somerset (p82) Fine &amp; rare wines at Sotheby's (p81) New production of <i>Rigoletto</i> at the Coliseum (p74)</p>	<p><b>September 29</b> Carlo Curley on the organ of the Festival Hall (p73) Paintings of the Warm South opens at the National Gallery (p76)</p> <p>Michaelmas Day</p>
<p><b>September 9</b> First night of <i>The Rules of the Game</i> at the Haymarket (p66) Dennis Potter's <i>Brimstone &amp; Treacle</i>, &amp; Ridley Scott's <i>Blade Runner</i> open in the West End (p68) First day of Burghley Horse Trials in Nottinghamshire (p71) Janet Baker &amp; the BBC Symphony Orchestra at the Albert Hall (p72)</p>	<p><b>September 16</b> First night of <i>The Importance of Being Earnest</i> at the Lyttelton (p66) Blondie performs at Wembley (p73) British Craft Show opens at Syon Park (p75) Tobe Hooper's film <i>Poltergeist</i> opens in the West End (p68)</p>	<p><b>September 23</b> Golf: <i>Bob Hope</i> British Classic at Moor Park (p71) First night of Brecht's <i>Schweyk in the Second World War</i> at the Olivier (p67) Fine claret sale at Christie's (p81) Pollini at the Queen Elizabeth Hall (p73)</p> <p>Autumn equinox</p>	<p><b>September 30</b> The Duke of Edinburgh opens the Commonwealth Games in Brisbane (pp71, 82) <i>The Amateur</i> opens in the West End (p68) Cavaliere's <i>Rappresentazione di animo e di corpo</i> at St John's (p73)</p>
<p><b>September 10</b> First public day of Farnborough Air Show (p82) Cadbury's National Exhibition of Children's Art opens at the Barbican (p75) LPO under Solti in Beethoven's <i>Missa Solemnis</i> at the Proms (pp70, 72)</p>	<p><b>September 17</b> National Carriage Driving Championships at Windsor (p71) IAC/Coca Cola athletics meeting at Crystal Palace (p71) First day of Virgil 2,000th anniversary exhibition at the British Library (p79)</p> <p>New moon</p>	<p><b>September 24</b> Lecture on Billingsgate at the Museum of London (p75) Last day of Barbara Hepworth exhibition at the Marlborough Gallery (p76) Sale of theatrical memorabilia in Bath (p78)</p>	 
<p><b>September 11</b> Last Night of the Proms (pp70, 72) Thamesday &amp; rowing pageant on the Thames (p75) St Leger Stakes at Doncaster (p71) Last day of Edinburgh International &amp; Fringe Festivals (p82) Elvis Costello tour begins in Southampton (p73)</p>	<p><b>September 18</b> Last performance of <i>The Sound of Music</i> at the Apollo Victoria (p67) First day of Windsor Festival (p82) Summer Show III opens at the Serpentine &amp; Contemporary Indian Art at the Royal Academy (p77) Psychics' &amp; Mystics' Fair (p75)</p> <p>Jewish new year</p>	<p><b>September 25</b> Rugby: Scotland XV v Fiji at Edinburgh (p71) Opera North open in Leeds with <i>Prince Igor</i> (p74) Last performance of <i>Goodbye Mr Chips</i> at Chichester (p67) Exhibition of Navajo weaving opens at the Horniman (p79)</p>	
<p><b>September 12</b> Last day of Summer Show II at the Serpentine (p77) Science Museum Open Day at Wroughton (p79)</p>	<p><b>September 19</b> Horseman's Sunday service near Hyde Park (p75) Children's nature trail on Hampstead Heath (p75) Last day for The Enchanted Castle at the National Gallery (p76)</p>	<p><b>September 26</b> Alec McCowen's St Mark's Gospel at the Queen Elizabeth Hall (p75) London to Brighton Road Running Race (p71) Last days of The Screen Goes to War at the IWM (p79) &amp; Wren exhibition at the Whitechapel (p77) Sunday Times National Fun Run in Hyde Park (p75)</p>	

Butterworth pictures: September 22.  
Poster auction (top): September 20.





Michael Bryant: in Kyd's *The Spanish Tragedy* at the Cottesloe on September 22.

BEN JONSON, in his First Folio lines to Shakespeare, described the late-Elizabethan dramatist, Thomas Kyd, as "sportive". This is hardly the epithet for his melodrama, *The Spanish Tragedy*, which I met last in a university production at an Edinburgh Festival. Now, on September 22 at the Cottesloe, in a revival by Michael Bogdanov, Michael Bryant is to play old Hieronimo who seeks to avenge the death of his murdered son.

□ Few suggestions have been opposed more violently than one, illogical and unexpected, that the Government should drop the plan for a National Theatre Museum on the Covent Garden site. Hence the special importance of a selective exhibition of the Museum's treasures the Riverside Gallery, Hammersmith, is hoping to show this month. This is planned to include theatre memorabilia and also many examples of model sets, drawings and backdrops by such artists as Picasso, Derain and Hockney.

□ We have not had a full London production of Brecht's *Schweyk in the Second World War* since one at the Mermaid 19 years ago. At the Olivier on September 23 Bill Paterson appears as Schweyk, the archetypal Little Man, in a piece attacking tyranny and militarism that was written between 1941 and 1943. It is set in German-occupied Prague. Richard Eyre, already with triumphant National productions of the very different *Guys and Dolls* and *The Beggar's Opera*, is the director.

□ Gordon Jackson, after his long run in *Cards on the Table* ends on September 4, has for him an uncommon part in Bill C. Davis's *Mass Appeal* at the Lyric, Hammersmith, on September 27. Directed by Geraldine Fitzgerald, who was responsible for the successful Broadway production, this is about a struggle for power between the head of a Roman Catholic seminary—Jackson's part—and a rebellious seminarian.

□ *Rules of the Game*, among Pirandello's most craftily plotted work, is due at the Haymarket on September 9 with Leonard Rossiter and Mel Martin.

## NEW REVIEWS

The symbol cc is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

### All's Well That Ends Well

In the Barbican programme John Court-enay, a critic with whom I have usually agreed, is rude to Helena, probably Shakespeare's least popular heroine. The rudeness, taken from more than a quarter of a century ago, is thoroughly justified. This young woman, as desperately keen as the Shavian Anne Whitefield to get her man, resorts in the end to the familiar "bed trick" after chasing her Bertram with relentless single-mindedness. Why she does so is something of a mystery, for Bertram, son of Helena's mistress, the Countess of Rossillion, is a deplorable fellow. He is certainly no credit to his mother, who is Shakespeare's most



Peggy Ashcroft: Barbican *All's Well*.

gracious grande dame.

For all this, the harsh, wry comedy which within the last 30 years has re-established itself in the repertory, is curiously telling in performance. It is particularly so as directed now by Trevor Nunn in an Edwardian setting that suits it though, as a rule, I am tired of the contemporary fashion for shifting periods. Nunn's treatment is invariably consistent, & at least two of the people are acted as well as we are ever likely to know them. The Countess whom Peggy Ashcroft presents without a grain of artifice is a woman entirely sympathetic; & Lafeu, the French lord, is another example of Robert Eddison's redoubtable craft in burnishing a usually secondary part. Nothing else matches these performances, though Harriet Walter & a newcomer, Philip Franks, present the opportunist & her victim with appropriate directness; & Stephen Moore has thought himself divertingly into every speech for that intolerable swaggerer, Parolles. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

### The Beggar's Opera

Richard Eyre employs a murky, near-Dickensian setting for Gay's operetta. The cast, led by Paul Jones in excellent voice as a Clydeside-accented Macheath, hurtles across the Cottesloe stage. I remember particularly Belinda Sinclair & Imelda Staunton as those desperate rivals, Polly and Lucy. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Cavell

Inside Keith Baxter's verbose play another one, much tauter, is struggling to get out. The dramatic qualities of the Edith Cavell story are obvious, as we have seen in other versions & in the portraits by Nancy Price on stage & Sybil Thorndike on film. The part of the brave, obstinate nursing matron, executed by the Germans in 1915 for using her Brussels clinic to help escapes from occupied Belgium, is intensely dramatic. It must be right to bring it to a new generation who may not know why Edith Cavell is commemorated in her London statue opposite the National Portrait Gallery. Mr Baxter's fault is that he has tried to do too much & to surround the core of the narrative with scenes that are quite otiose—especially those of politicians of the period who are shown as the deadliest dummies. We should be concerned only with Edith Cavell herself.

Joan Plowright's study of a curiously complex woman is beautifully judged & expressed. I would like to see it in a play relentlessly trimmed, beginning with her arrival in Brussels during 1907, determined to start her work as she will proceed, & ending with the "patriotism is not enough" scene on the night before her execution. Acted by Miss Plowright & Paul Hardwick as the priest who administers the Sacrament, this is genuinely affecting. Some players do what one wishes, notably Lockwood West as a Lutheran priest. But in general the play soon loses its emotional curve, blurring what should be a tale of inescapable heroism. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 24.

### Danton's Death

We seldom meet so elaborate a cast-list as that for Georg Büchner's drama, spread over nearly two pages of the Olivier programme. Peter Gill, the director, has been skilful though it is not easy to get the play going. This is principally because the young dramatist, writing in 1835, assumed from the start that an audience knew everything about the involved history of the French

Revolution. His work grows on us as the character of Danton, doomed demagogue—"fiery-red," Carlyle said, "from the great fire-bosom of Nature herself"—emerges under the guidance of Brian Cox. John Normington brings up with superb ease the rival Robespierre, primly "incorruptible" at the heart of the Terror. This is grand playing; it helps to carry us across a night which can be difficult sometimes because the drama—here in a version by Howard Brenton & Jane Fry—confuses rhetoric with eloquence. Still, the play, set austere, moves on to the terrifying climax at the guillotine, much better managed—as indeed is the whole occasion—than two other revivals in recent memory. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### Windy City

Chicago is the windy city, & the original play behind the musical is *The Front Page*, more than half a century old now, by Ben Hecht & Charles MacArthur. Certainly it was, & is, the most exciting newspaper drama in captivity. Dick Vosburgh, responsible for the current book & lyrics, & Tony Macaulay for the score, have now devised an expert musical in a vast multiple set by Carl Toms (though I would have thought it simpler to revive the parent play). The piece, as we know from its last production by the National company at the Old Vic, is proof against time as well as a historically alarming picture of Chicago journalism in 1929 when life was a sustained black comedy. We can be grateful for Peter Wood's production—one song in particular, "Long Night Again Tonight", sticks in the mind—& for acting by such people as Dennis Waterman as the ace reporter, Anton Rodgers as the appalling editor who will go to any length to trump that ace, & Robert Longden as the murderer who may or may not be hanged. Victoria Palace, Victoria St, SW1 (834 1317, cc).

## FIRST NIGHTS

### Sept 7. Ward Games

New play by Tom Elliott about the way psychiatric patients can be used in the development of new drugs. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

### Sept 7. Stiff Options

New farce about an East End gangster, played by Michael Elphick, fleeing to Lancashire to evade the police & falling for the daughter of an undertaker. With Bryan Pringle & Lesley Duff. Theatre Royal, Gerry Raffles Sq, E15 (534 0310).

### Sept 8. Key for Two

New comedy by John Chapman & Dave Freeman, with Moira Lister, Patrick Cargill, Barbara Murray & Glyn Houston. Vaudeville, Strand, WC2 (836 9988, cc). Pre-West End, Ashcroft, Croydon, Surrey (688 9291, cc 681 0578), Aug 30-Sept 4.

### Sept 9. The Rules of the Game

Second play in the Haymarket's repertory season is Pirandello's comedy, directed by Anthony Quayle. With Leonard Rossiter & Mel Martin. Haymarket. Ashcroft, Croydon, Sept 27-Oct 9.

### Sept 14. Her Mother Came Too

New comedy by William Douglas-Home, with Hermione Baddeley. Thorndike, Leatherhead, Surrey (0372 377677). Until Oct 2.

### Sept 16. The Importance of Being Earnest

In Peter Hall's revival, Judi Dench plays Lady Bracknell, Nigel Havers is Algernon &





Dennis Waterman (right of centre): in *Windy City* at the Victoria Palace.

Martin Jarvis is John Worthing. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Sept 22. *The Spanish Tragedy*

Thomas Kyd's revenge tragedy, directed by Michael Bogdanov, with Michael Bryant as a man seeking to avenge his son's death. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Sept 23. *Schweyk in the Second World War*

Brecht's play with music by Hans Eisler, is directed by Richard Eyre. Bill Paterson is in the title role. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Sept 27. *Mass Appeal*

Gordon Jackson plays the head of a Roman Catholic seminary whose authority is challenged by a rebellious priest. Lyric, King St, W6 (741 2311, cc). Until Nov 6.

#### Sept 28. *The Witch of Edmonton*

Miriam Karlin plays an Islington pauper in this 17th-century play about a woman who was hanged as a witch in 1621. Transferred from Stratford's *The Other Place*. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## ALSO PLAYING

#### Amadeus

Peter Shaffer's superbly-managed study of envy, the Salieri-Mozart association, now has Nickolas Grace as Mozart while Frank Finlay continues to play his deposed rival. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

#### Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Remarkably responsive acting by Rupert Everett & Kenneth Branagh. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

#### Arden of Faversham

Early Elizabethan tragedy, with Jenny Agutter & Robert O'Mahoney. The Other Place, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

#### Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyl St, W1 (437 7373, cc 437 2055).

#### The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. May Fair, Stratton St, W1 (629 3036, cc).

#### Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. Surely no play currently in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### Cats

Trevor Nunn uses stage & auditorium boldly for

Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

#### Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton plays her teacher. British sign translation, Sept 18 matinee. Albery, St Martin's Lane, WC2 (836 3878, cc 6565).

#### Design for Living

Noël Coward's play, set in the 1930s, about love among the artists in Paris, London & New York. With Maria Aitken, Gary Bond & Ian Ogilvy. Globe, Shaftesbury Ave, W1 (437 1592, cc).

#### Dial M for Murder

Thriller, with Simon Ward, Elisabeth Estensen & Frank Thornton. Richmond. Until Sept 4.

#### A Doll's House

Though Cheryl Campbell's Nora can be too swiftly hysterical, she is generally in key in a searching revival; Stephen Moore as Torvald, Bernard Lloyd as Krogstad. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Don Juan

Molière in English is often a gamble. Except for the economically managed supernatural scenes, this revival can be unexciting. Patrick Drury plays Juan. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Don Quixote

Paul Scofield's resolute knight-errant comes direct from Cervantes, even though he does ride a penny-farthing bicycle; & with Tony Haygarth as Sancho Panza, & the loyalty of a big cast, Keith Dewhurst's play is a really memorable experience. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Educating Rita

Willy Russell's comedy for two people continues a remarkably long run, with Mark Kingston as the tutor—returning to the part he created—& Julia Deakin. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

#### 84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Doreen Mantle & Ronnie Stevens now play the two correspondents. Ambassador's, West St, WC2 (836 1171, cc).

#### Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### Goodbye Mr Chips

New musical based on James Hilton's novel, with John Mills as the schoolmaster & Cheryl Kennedy as his wife. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until Sept 25.

#### Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. From Sept, Paul Jones, Trevor Peacock

& Belinda Sinclair replace Ian Charleson, Bob Hoskins & Julie Covington. Olivier.

#### Hamlet

Jonathan Miller directs this revival, with Anton Lesser, John Shrapnel & Margaret Tyzack. Warehouse, Earlham St, WC2 (836 3028, cc 379 6565). Until Sept 18.

#### Hamlet

Edward Fox plays the prince in the Young Vic's version, directed by Terry Palmer. Young Vic, The Cut, SE1 (928 6363). Until Sept 11.

#### Henry IV, Parts I & II

Some of the playing in Trevor Nunn's production is on a major RSC level: Joss Ackland's Falstaff. Patrick Stewart's King &, over everything, Robert Eddison's miraculous wisp of a Shallow in Part II; observe also his Northumberland. But Prince Hal is tediously miscast, & both Parts could be lightened helpfully. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### King Lear

Michael Gambon is a commendable Lear, & there are useful things in Adrian Noble's production. It is sadly marred by its treatment of the Fool, Lear's personified conscience, as a red-nosed comedian from some Edwardian music-hall or circus. No fault of a gallant actor, Antony Sher. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 0789 297129).

#### Lear

This is Edward Bond's ferocious play on the Lear theme. Bob Peck leads a cast that contains several of those in Shakespeare's tragedy in the main theatre. The Other Place, Stratford-upon-Avon.

#### Macbeth

Bob Peck is unimpressive in this production where verse is tossed away, several characters appear in braces & the set resembles a factory workshop. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### A Midsummer Night's Dream

Ron Daniels's representation of the fairies as rod-puppets is a disastrous blot on this year's revival. Skilful double performances by Mike Gwilym as Theseus-Oberon & Juliet Stevenson as Hippolyta-Titania. Barbican.

#### Molière

Antony Sher plays the 17th-century French playwright in Mikhail Bulgakov's play. The Other Place, Stratford-upon-Avon.

#### Money

This first-rate revival must surely take Bulwer-Lytton's comedy from the shadows. Paul Shelley is in Macready's part of Evelyn who, having inherited a fortune, tests the goodwill of his entourage. The Pit.

#### The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Much Ado About Nothing

Thanks largely to Derek Jacobi & Sinead Cusack as Benedick & Beatrice, & Derek Godfrey as Don Pedro, Stratford's mascot-play comes across, in a production by Terry Hands, without any loss of wit or charm. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### Noises Off

Everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*, a wild helter-skelter touring business, exactly the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 930 9232).

#### Peer Gynt

New translation by David Rudkin of Ibsen's play, with Derek Jacobi in the title role. The Other Place, Stratford-upon-Avon.

#### The Pirates of Penzance

Gilbert & Sullivan's intimate operettas are not really aided by a movement from tradition, & passages at the Lane are difficult. Still, one will remember this production, derived from a Broadway experiment, for George Cole's Major-General, Tim Curry's Pirate King, & Michael Praed's Frederic. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

#### Rocket to the Moon

Clifford Odets's American classic set in New York in the 1930s. With Harold Innocent & Annabel Leventon. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

#### Season's Greetings

Alan Ayckbourn's Christmas comedy is an intricate & engaging play for all seasons. It gives a rare chance to Bernard Hepton as a gently uncertain doctor & puppet-show impresario. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### See How They Run

Philip King's comedy with John Savident & Joanna van Gysegem. Thorndike, Leatherhead, Surrey (0372 377677). Until Sept 11.

#### She Stoops to Conquer

Oliver Goldsmith's 18th-century comedy directed by William Gaskill, with Tracey Ullman, Betty Marsden & Anthony Sharp. Lyric, King St, W6 (741 2311, cc). Until Sept 18.

#### Song & Dance

Gemma Craven takes over from Marti Webb until Sept 11, in the long cycle of songs "Tell Me on a Sunday". The second half, when Wayne Sleep & others dance to Lloyd Webber's Paganini Variations, is much more enjoyable. Stephen Jefferies takes over the leading dancer's role from Sept 27. Palace, Shaftesbury Ave, W1 (437 6834, cc).

#### The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston finishes its long run. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc). Until Sept 18.

#### A Star is Torn

Robyn Archer's one-woman show is a history of popular song from Marie Lloyd to Janis Joplin. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

#### Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

#### Summit Conference

A poor play, by Robert David Macdonald, in which Glenda Jackson & Georgina Hale strive to make something of a meeting between the mistresses of Hitler & Mussolini in the Berlin of 1941. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

#### The Tempest

Derek Jacobi is Prospero & Alice Krige is Miranda in Ron Daniels's revival. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### Top Girls

New play by Caryl Churchill, directed by Max Stafford-Clark. Royal Court, Sloane Sq, SW1 (730 1745, cc).

#### Uncle Vanya

Michael Bogdanov's brisk revival has some searching performances, especially Michael Bryant's Vanya, & Dinsdale Landen's doctor, rightly less inhibited than usual. Lyttelton.

#### Uncle Vanya

Christopher Fettes's revival of Chekhov's play with Donald Sinden, Eileen Atkins & Ronald Pickup now in repertory. Haymarket. Ashcroft, Croydon, Sept 6-18.

#### Underneath the Arches

The exploits of the Crazy Gang, as re-born at last year's Chichester Festival, may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan, & a company that affectionately carbon-copies the old Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

#### Way Upstream

Alan Ayckbourn's new play is set aboard a cabin cruiser during a week's holiday on an English river. With Susan Fleetwood, Tony Haygarth & Jim Norton. Lyttelton. Bargain night Sept 28: all seats £2 from 8.30am on day of performance.

#### The Winter's Tale

Ronald Eyre's production with Patrick Stewart & Gemma Jones is intelligently spoken without superfluous experiment. Robert Eddison valuably plays both Antigonus (who is eaten by the bear) & Time as chorus. Barbican. Until Sept 4.

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

#### Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).





ROCK SINGER STING was third choice for Richard Loncraine's film of Dennis Potter's play, *Brimstone and Treacle*. He is pictured above in a scene from the film, which opens on September 9. David Bowie was unable to do it and then Loncraine asked Michael Palin. He is, however, well pleased with Sting's performance: "He has something of the quality of James Dean, yet was immensely modest and even embarrassed at having his name alongside Denholm Elliott and Joan Plowright."

□ In spite of the poor financial climate, the Museum of the Moving Image is making headway. The plan is to site it next to the National Film Theatre. Plessey, conscious of their role in video technology, have donated £200,000, and other industrial sponsors are expected. Clearly it helps to have the Chancellor of the Exchequer's wife in charge of the fund-raising. Tony Smith, director of the British Film Institute, claims that there will be nothing like it anywhere else in the world.

□ The BFI's quarterly journal *Sight and Sound* celebrates its 50th birthday next month, and on September 6 Faber & Faber are publishing an anthology, edited by David Wilson, of some of the best pieces to appear over the years (*Sight and Sound: a 50th anniversary selection*. £12.50). Contributors include Eisenstein, Hitchcock, Chandler, Tynan and Agee. Since 1956 the magazine has been deftly edited by Penelope Houston.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200. V indicates that a film has also been released on video.

### The Amateur (AA)

An American girl hostage is murdered by terrorists in Munich. Her boyfriend is a CIA computer expert who finds his employers strangely reluctant to take action. He takes on the job himself, using the techniques taught him by "The Company". John Savage is too cold-blooded to elicit sympathy, & there is something very mechanical about Charles Jarrott's direction. The film is based on the novel by Robert Littell. Marthe Heller as a Czech CIA agent & Christopher Plummer as head of Czech Intelligence & Baconian scholar are required to play their roles in a deliberately ambiguous manner. It is one of those films in

which you end up neither knowing on which side everyone is—nor caring. Opens Sept 30. **Blade Runner** (AA)

Ridley Scott's new film is set in Los Angeles some four decades hence. The downtown area is dominated by Japanese junkfood stands & crumbling tenements to which 21st-century service ducts have been crudely attached. A 700-storey pyramid dominates the city. Harrison Ford plays a blade runner, a detective trained to find & kill replicants, or non-humans who are supposed to work only in outer space, & who can be detected only after a lengthy psychological question-&-answer session. Rutger Hauer plays the ringleader of a replicant group who destroys his creator & nearly does for our hero, who has meanwhile fallen for a replicant female. Almost as an afterthought a Marlowesque narration has been added—"Down these mean flight paths a man must go!"—which simply does not work, & mars the sensitive attempt to indicate how graphics, advertising, cars & telephones will look in 2020. The climate of California also seems to have changed to murk & gloom & constant rain.

Immense effort appears to have been spent on a bleak & empty film. Opens Sept 9.

### Brimstone & Treacle (X)

Sting, briefly glimpsed in Franc Roddam's *Quadrophenia*, makes an interesting new screen presence in Richard Loncraine's film version of a Dennis Potter play made for television but banned before it could be aired. Objection was made to a sequence in which a catatonic girl was raped by the Devil in the guise of a sinister young man who infiltrates the household of a priggish humbug who earns his living composing funeral verses. The Satanic connexion is less overt in the film. Denholm Elliott turns in one of his masterly performances as the victim, with Joan Plowright as his mousey, cowed wife, whose life brightens up when the young interloper appears, claiming to be an old friend of their daughter who was reduced to the state of a vegetable in a road accident two years earlier. Potter's stern morality hangs over the film like a vision of Judgment Day, & Loncraine has made a chilling, discomforting job of it. Opens Sept 9.

### Diva (AA)

The first feature of Jean-Jacques Beineix arrives after huge success in France & the United States. It is a double-stranded thriller, in which a beautiful black concert singer (Wilhemina Wiggins Fernandez) with a phobic disinclination to make records is secretly taped at a concert by an admiring messenger boy (Frederic Andrei). He in turn has become the unwitting possessor of a cassette made by a murdered prostitute, implicating a police chief in a vice ring. The mixture of opera & organized crime is only part of the oddity of this quirky film which occasionally reaches a high level of stylization. The hero lives in a bare, vast apartment & his country house is a slender lighthouse overlooking a flat shoreline. He drives a gleaming white pre-war 11cv Citroën—a car, he reminds us, much favoured by police & gangsters. Opens Sept 2. (V Palace Video.)

### Fitzcarraldo (A)

Werner Herzog's film is a *tour-de-force* rather than a masterpiece, with Klaus Kinski as a crazed Irishman (believe that & you can believe anything) determined to bring grand opera to the middle of the Peruvian jungle. To achieve his aim he has an entire steamship portaged from one river to another across a mountain. The vicissitudes endured by Herzog's unfortunate crew almost paralleled the action in the film which portrays an obsessive madness & a sense of folly on the grand scale. It is a long film (158 minutes) but the time flies past in a trice, so riveting is the extraordinary & pointless odyssey. (V Palace Video.)



Klaus Kinski in Herzog's *Fitzcarraldo*.

### The Loveless (AA)

An old-fashioned road film set in the deep south of the JFK years in which a group of bikers stop over in a sweaty, barren, roadside hamlet. A local schoolgirl floozy makes love to the bikers' leader, is hauled off by her father & later puts a bullet through him. The photography is evocative but the film itself is charmless & ultimately depressing, & dialogue is spoken at dictation speed. Directed by Monty Montgomery & Kathryn Bigelow. (V Palace Video.)

### Pink Floyd the Wall (AA)

The trouble with Alan Parker's film is that because of its origins in a Pink Floyd performance it has only one main idea which is hopelessly over-extended. It is designed by Gerald Scarfe, who also directed the animation sequences, & written by Roger Waters. Bob Geldof (from the Boomtown Rats) portrays a lonely rock star, marooned in a Los Angeles hotel room, high on drugs, alienated from his wife who is being unfaithful in London, & endlessly recalling the miseries of his childhood, the death in war of his father, & the atrocities of British education. Parker's skill & Scarfe's Bruegelsesque visual sense paper over many of the cracks, but the film is showy, loud & banal in its message of moral degeneration.

### Poltergeist (X)

The Hollywood *Wunderkinder* now have protégés of their own. Steven Spielberg's is Tobe Hooper who has made this astonishing view of a California suburban family subjected to an appalling haunting in their new all-mod-con detached residence. Even though after a promisingly plausible opening it develops into ever more improbable fantasy, with an uncompleted swimming pool throwing up resurrected corpses in the manner of Stanley Spencer's celebrated painting, & an entire house vanishing into infinity before the startled eyes of the developer, it is excellent & amazing nonsense. The special effects alone are worth the price of admission. Opens Sept 16.

### Puberty Blues (AA)

Bruce Beresford has established himself as the most commercial of the Australian new wave directors, & now turns his attention to the down-under version of the school-&-surf teenage torment picture. His well developed Aussie kids burnish their bodies on the white sands, hang 10 on the high waves, cheat at their exams & worry about missing periods with every bit as much application as their Californian counterparts. But Beresford's satirical eye & Margaret Kelly's perceptive screenplay brilliantly expose characteristics of life in suburban New South Wales, especially the overwhelming male chauvinism.

### Who Dares Wins (AA)

As a topical action thriller it works well enough. The mysterious brotherhood of the SAS crushes a half-baked but potentially ghastly terrorist outrage, in which a well-heeled girl (Judy Davis) & her band have taken over the American ambassador's London residence during a distinguished dinner party. There is a breathtaking climax. Unfortunately the film takes itself a little too seriously; the silly debate between Richard Widmark as the US Secretary of State & the girl on the ethics of it all should never have been allowed, & Lewis Collins as the SAS's undercover man infiltrating the group's ranks is so astonishingly inept that a five-year-old could have rumbled him. But this is the sort of film where the moment you start wondering about such points the plot collapses. Ian Sharp directed.



## ALSO SHOWING

Annie (U)

John Huston's film of the Broadway musical about a 10-year-old orphan befriended by a billionaire, with Aileen Quinn providing an agreeably sunny presence in the title role & Albert Finney acceptable as Daddy Warbucks, the tycoon. The story, however, has a hard, unpleasant edge.

Britannia Hospital (AA)

Lindsay Anderson's heavy-handed satire on the state of modern Britain, which he sees as a horror hospital beset with strikes & royal genuflection, is the third of a trilogy beginning with *If...* Much of it is brilliant, but the sledgehammer technique ultimately palls.

Cat People (X)

Paul Schrader's version of Val Lewton's 1942 film uses blood, bestiality, bondage & incest all too explicitly. Nastassia Kinski plays a girl who turns into a murderous black panther, & Malcolm McDowell plays her similarly blighted brother.

Charles &amp; Lucie (AA)

Film written & directed by Nelly Kaplan about an elderly Parisian couple who are cheated out of their possessions & into the assumption that they have inherited a Riviera villa. With Daniel Geccaldi & Ginette Garcin.

The Chosen (A)

Rod Steiger plays a Hasidic patriarch in mid-1940s Brooklyn, intent on raising his son within the narrowest definitions of the Jewish faith. Jeremy Paul Kagan's direction is painstakingly careful, & the film is a worthy study of the emotional conflict between assimilated & religiously devout Jews in America.

Conan the Barbarian (AA)

Arnold Schwarzenegger plays the 1930s superhero living in a mythical era of prehistory whose activities with his broadsword make the screen run crimson with lopped heads & severed limbs. John Milius's film is not to be regarded as anything more than fantastic nonsense.

Death Vengeance (X)

Tom Skerritt, Michael Sarrazin & Patti LuPone in a violent film about a vigilante group formed to protect the citizens of an American town. Directed by Lewis Teague.

Firefox (AA)

Plot, action & modelwork in Clint Eastwood's film are all implausible. Eastwood plays an American pilot out to steal a secret Russian warplane & the film adds up to mindless entertainment of a crude if not dangerous kind with Russians portrayed as sinister numbskulls & the ethics of stealing another country's aircraft not considered or discussed.

Georgia's Friends (AA)

A leaden saga following the life of a young Yugoslav immigrant arriving in a dreary mid-West steel town in the 1950s & those of his high school friends. Jodi Thelen plays Georgia who turns up again & again as the friends disperse in later life.

The German Sisters (AA)

Margarethe von Trotta's third film is the absorbing & moving story of two sisters, one a journalist from whose point of view the narrative is seen, the other drawn into terrorism which precipitates the destruction of her marriage.

Heatwave (AA)

In this thriller Judy Davis plays a girl who opposes the grandiose design of a Sydney architect during an Australian Christmas summer. Directed by Philip Noyce who made *Newsfront*.

Hog Wild (AA)

More high school high jinks in which a young lad of clean-cut disposition takes on a bunch of bike-riding, leather-jacketed neanderthals who terrorize the entire community. Director Les Rose lacks a light touch.

Missing (AA)

Sissy Spacek gives an exceptional performance as a frightened yet defiant wife whose husband has disappeared in the aftermath of a military coup. Jack Lemmon as her father-in-law is handicapped by an over-familiar screen persona.

Moonlighting (AA)

Jerzy Skolimowski's skilfully constructed film is a minor classic. Jeremy Irons plays a Polish electrician sent to Britain with some workmen to renovate a house. While they are here martial law crushes Solidarity, & Irons's performance, as he keeps the news from the men, is convincing &



Hot air balloon: a daring escape in Delbert Mann's *Night Crossing*.

moving.

My Dinner with André (A)

Table talk between two men—André Gregory, a dropped-out theatre director seeking a spiritual nirvana, & Wallace Shawn, a pragmatic playwright sceptical of his host's ideas. Louis Malle's film is audacious & original.

Night Crossing (A)

True story of two families who escaped from East Germany in a home-made hot air balloon. Unfortunately Delbert Mann has reduced a story of great courage to a facile will-the-cops-get-there-first melodrama.

Remembrance (AA)

Colin Gregg's fascinating film follows the last 24 hours of a group of young sailors about to set off from Plymouth on a six-month tour of duty.

Rocky III (A)

Sylvester Stallone again plays the boxing champ, now contemplating retirement, but who agrees to take on the ugliest challenger in his life. Though the plot is predictable, the film manages to maintain a heady excitement.

Rollover (AA)

An arcane plot, only comprehensible to accountants, mars this thriller about New York bank dealing starring Kris Kristofferson & Jane Fonda. The aim is to show Wall Street can make or break us all. Alan Pakula directed.

The Secret of NIMH (U)

Don Bluth's full-length animated feature tells of a gentle fieldmouse whose home is under threat from a plough. Less sentimentality than would be expected if it had been a Disney work.

Shoot the Moon (AA)

Alan Parker's brilliant film has Albert Finney as a gifted but emotionally unstable writer ditching Diane Keaton for a younger but shallower woman & then having second thoughts.

Some Kind of Hero (AA)

The talented Richard Pryor stars in Michael Pressman's film which deals with the problems of a returned prisoner of war from Vietnam. Margot Kidder—Superman's girlfriend—supports.

Star Trek II: The Wrath of Khan (A)

Kirk (William Shatner) is persuaded to command the *Enterprise* again against an old adversary, Khan. The old gang are still there & it's a good deal better than *Star Trek: The Movie*.

The Thing (X)

John Carpenter's remake concerns a dozen men occupying an Antarctic scientific post who become victims of an alien creature 100 centuries old. The paranoid group recalls Carpenter's *Assault on Precinct Thirteen* but, alas, on a budget 100 times as big he hasn't made a better film.

Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

## TRAVEL AND CRUISING

BY UNION LLOYD

## The Red Sea



This coming winter/spring, Sun Line's "Stella Maris" will be doing a series of cruises in the Red Sea operated by Jordan based international traders. From December through to April, 4 and 3-day itineraries will be offered from Aqaba to Suez and vice versa, with calls at Safage and an additional call

at El-Tur included in the 4-day itinerary.

The yacht-like Stella Maris is ideally suited for these Red Sea cruises. And, being scheduled during the most favourable time of the year for the area, you'll be able to enjoy the sun in the winter, whilst at the same time experiencing the quality and style for which Sun Line has earned its reputation.

The itineraries have been designed to offer you the opportunity of visiting some of the most enchanting sites in the Middle East, such as Petra, Luxor, Karnak, St. Catherine, Abu Simbel and many others. Flexible packages in Amman and Cairo have been put together to enable you to tailor make in your own way, your whole itinerary in Egypt and Jordan.

Cruise only prices start at £207. Package arrangements are also available.

## Indonesian Cruises South East Asian Discovery

In May 1983 the Princess Mahsuri begins a series of South East Asian cruises from Singapore to the fascinating islands of Indonesia. The first leaves on May 16th, and steams gently to Penang, the "Pearl of the Orient". Then on to the Thai island province of Phuket, with its startling limestone formations, lush jungle and beautiful beaches. Cruising around the northern tip of Sumatra, the next call is at Nias, once the home of fearsome headhunters.

Down to Padang, to view spectacular mountain scenery and terraced rice paddies, and where the houses have pointed roofs as a tribute to the symbol of the region, the buffalo. Next a brisk steam to Jakarta, capital city of Indonesia, and, a fascinating mixture of cultures, of things ancient and modern, high and low, swift and slow. Onwards to Bali—paradise on earth—where lasting impressions will remain of the splendour of the island's natural beauty, from golden beaches through sculptured, verdant ricefields, to craggy mountain-tops. A call at Surabaya will allow you to watch the exciting spectacle of the bull-races on the island of Madura. Here, young men "win their spurs" by clinging between the backs of two bulls in harness, charging down a course of some 100 metres.

The Princess Mahsuri will be offering 13 of these cruises, and as a deviation from the set pattern, the Solar Eclipse Special will be offered, departing May 30th and returning June 13th. The Princess Mahsuri will anchor at a point off Surabaya to view the solar eclipse—one of only two places in the world where the eclipse will be total.

Prices for the cruise only start at £1000. London/London package arrangements are also available.

The Red Sea Indonesian Island cruises will, I believe, greatly appeal to those who are looking for a more unusual type of cruise holiday. Please let me know if you would like to receive further details.

T. Wanguemert



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# "We are a nation of short memories"

(WINSTON CHURCHILL)



Medallion struck by the Goldsmiths and Silversmiths Company in January 1945 to commemorate the two "Battles of London" in 1940 and 1941. Packed in handsome presentation cases the medallions were sold on behalf of the Royal Air Force Benevolent Fund and have since become collectors items.

After 37 years World War II is just a memory for many of us and a whole new generation cannot even remember.

But each one of us, whether we lived through the war or not, owes a debt to the men and women of the RAF. 72,000 died and many thousands more were left disabled — mentally and physically.

The Royal Air Force Benevolent Fund still helps those who served, their widows and dependants. Each year we are spending more than £3,000,000 and demands on us are increasing as age and infirmity overtake the survivors. Inflation too, imposes an increasing burden on our resources.

We need your help now and for the future. Please remember the Fund in your Will. We gladly give advice on legacies, bequests and covenants.

Every donation we receive means we have more to give. If you know of anyone in need and who might qualify for help from the Fund please put them in touch.



**Royal Air Force Benevolent Fund**  
67 Portland Place, London W1N 4AR  
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## BRIEFING

### TELEVISION

JOHN HOWKINS

OF ALL THE ORGANIZATIONS which govern British sport none has more mystique than the Jockey Club, the ultimate arbiter of horse racing. Its stewards combine aristocratic hauteur with the unique power to inflict swift justice on race courses around the country on Saturday afternoons. Ivor Herbert, an experienced racing correspondent, shows both aspects in *The Jockey Club* which will be broadcast on September 7 in the week of the St Leger. He got permission to film the Stewards' meeting at their plush offices in Portman Square, and their inquiry into the behaviour of Willie Carson, the Queen's jockey. The programme also includes interviews with Captain Macdonald Buchanan, the Senior Steward, and Lord Howard De Walden who tells some lovely anecdotes.

□ Stephen Oliver seems well cast to present LWT's *Understanding Opera*, which starts on September 5, not just because he has written so many operas (19 by the age of 21) but because he has succeeded in so many diverse areas, including the marvellous music for the stage version of *Nicholas Nickleby*, a Mass for Norwich Cathedral and the music for the BBC's radio production of *The Lord of the Rings*. In LWT's four-part series he takes us step-by-step through some famous operas, starting with arias sung by Kiri te Kanawa and continuing with *La traviata* (September 12), *Fidelio* (September 19) and *Don Giovanni* (September 26).

## THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

### Sept 3. *Anthropology* (BBC2)

BBC Bristol's new anthropology unit, set up to match the consistently successful natural history unit, has produced a five-part series on worldwide tribal anthropology as its first offering. This opener has some stunning pictures of body-painting.

### Sept 5. *Bishop Mervyn* (ITV)

Malcolm Muggeridge talks to an old university friend, Mervyn Stockwood, sometime Bishop of Southwark. They vie to be the more controversial, witty & idiosyncratic.

### Sept 5. *The Sunday Prom* (BBC1)

The second half of the prom performed on August 25 with Prokofiev's Piano Concerto No 1 & Shostakovich's Symphony No 1.

### Sept 6. *The Cold War Game* (ITV)

Jonathan Dimbleby follows his excellent series on the great powers, *The Eagle & the Bear*, with this six-part series on East-West tensions in Europe. We can expect another highly informed & passionate investigation of military politics.

### Sept 7. *Never the Twain* (ITV)

Windsor Davies & Donald Sinden are in business again as rival antique dealers.

### Sept 7. *The Case of the Middle-Aged Wife* (ITV)

What a joy. For the next 10 weeks there is a series of Agatha Christie short stories, adapted by Thames TV, ranging from classic whodunits (with classic titles, too) to romantic comedies & stories of the occult. This one has Gwen Watford, Peter Jones & Maurice Denham; future casts include the late Alan Badel, Michael Aldridge, Nicholas Clay & Joanna David.

### Sept 8. *Mike Yarwood* (ITV)

A summer show, recorded at the Royalty Theatre, London, to keep us going until the next series at Christmas.

### Sept 10. *The Missa Solemnis* (BBC1)

Traditionally, the last night but one of the Proms is reserved for the Beethoven Choral Symphony; this year Sir Georg Solti conducts Beethoven's Mass in D major, the Missa Solemnis, with the London Philharmonic Orchestra & Edinburgh Festival Chorus. Transmitted in stereo on Radio 3.

### Sept 11. *The Last Night of the Proms* (BBC1)

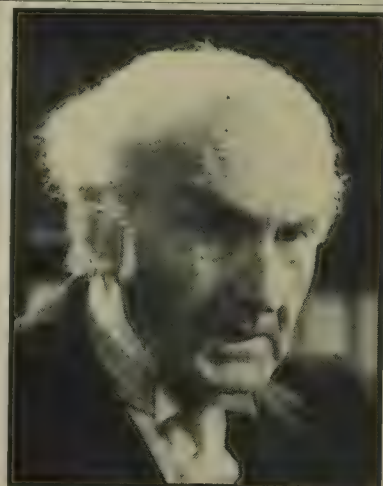
Part II—from Elgar's *Pomp & Circumstance* to Jerusalem.

### Sept 13. *Tom, Dick & Harriet* (ITV)

After his wife dies old Tom (Lionel Jeffries) is delighted to be free & decides to leave Cornwall to stay with his son & daughter-in-law in London; but Dick (Ian Ogilvy) & Harriet (Brigid Forsyth) aren't quite so welcoming. First in a new comedy series.

### Sept 13. *Living in Styal* (ITV)

The title of this four-part series is a ghastly in-joke. Styal is a women's prison in Cheshire, an old Victorian orphanage that has been converted to house long- and short-stay prisoners (the long-term pris-



Maurice Denham: appearing in an Agatha Christie short story on September 7.

oners get colour TV sets). The programmes, shown on consecutive days, follow three women who arrive on the same day, & reveal the unremitting mental pressures, especially for those mothers who have left young children behind.

### Sept 17. *Ovett* (ITV)

Steve Ovett is the arrogant one, Sebastian Coe is the amiable one; other people have other descriptions. These two great runners hold every world record from 800 metres to 2 miles; tantalizingly, an injury to Coe has cancelled their planned contests this summer. This story of Ovett at home in Brighton & on the track is produced by Adrian Metcalfe, who has run a few races himself.

### Sept 19. *Weekend World* (ITV)

The best current affairs programme (which is broadcast at the worst of times, Sunday at noon), celebrates its 10th anniversary with an interview with Margaret Thatcher who is known to share the general view of the programme's excellence.

### Sept 21. *Animal Passion* (ITV)

British scientists carry out experiments on more than five million animals every year, including 11,500 dogs & 7,000 cats. This film asks if the 1876 Cruelty to Animals Act, which is still the controlling regulation, is sufficient. The narrator is Nigel Havers, star of *Chariots of Fire*.

### Sept 24. *Young at Heart* (ITV)

A new series with John Mills & Megs Jenkins as the newly retired couple; a financial windfall brings visions of foreign travel.

### Sept 28. *The Chicken Ranch* (ITV)

A visit to a legalized brothel, 70 miles from Las Vegas, whose customers are brought in by private plane. We see them arriving & being presented to the 12 hostesses, & we hear their (private) comments on each other. It's all true.



# BRIEFING SPORT FRANK KEATING

THE GREEN LEAVES of summer turn to autumn gold and so, too, on our sportsfields do the crisp whites of various "flannelled fools" turn to a kaleidoscope of reds and blues and greens and yellows as soccer, rugby and hockey "oafs" pull on their shirts and flex their muscles. The cricketers pull up the last stumps of summer on the evening of the first Saturday of the month, following the NatWest final at Lord's on September 4. That same afternoon will have seen the soccer clubs already well into their League programme. Those three-score stars from England, Scotland and Ulster, who took part in the World Cup in Spain, will scarcely have had time to lose their suntans. Rugby players ease themselves into their winter with less serious September fixtures, although a Scotland rugby union side play the season's first international match against the Fijians at Edinburgh on September 25.

□ For athletes September is the culmination of two years' work. This is half-way house between the Olympics of Moscow in 1980 and Los Angeles in 1984—and it is marked by the European Championships in Athens from September 6-12 and the fortnight's Commonwealth Games which begin in Brisbane on September 30. Some will have been seeking to enter just one of these shindigs, others both—but it is possible that these next few weeks will decide whether Sebastian Coe is faster than Steve Ovett (if both are fully fit, that is), whether David Moorcroft is deservedly up on the plinth of legend beside them, and whether Daley Thompson is the finest all-round athlete in history.

## HIGHLIGHTS

### ATHLETICS

Sept 6-12. **European Championships**, Athens, Greece.

Sept 17. **IAC Coca Cola meeting**, Crystal Palace, SE19.

Sept 18, 19. **BAL Cup Final**, Cophthall, Hendon, NW4.

Sept 26. **London-Brighton Road Running Race**, start 7am, Big Ben, SW1; finish noon onwards, Brighton Aquarium, E. Sussex.

The morning start under Big Ben is highly dramatic & well worth a very early breakfast. By lunchtime on the Brighton seafront you can see that, in the long run, jogging can jar the senses, let alone the feet! This event was firmly fixed in the annual calendar long before the recent marathon craze. No fun run this: these guys mean business.

Sept 30-Oct 9. **Commonwealth Games**, Brisbane, Australia.

### CRICKET

Sept 4. **NatWest Bank Trophy final**, Lord's. (JP)= John Player League, (SC)= Schweppes Championship.

The Oval: **Surrey v Sussex (SC)**, Sept 1-3; **v Hants (JP)**, Sept 5; **v Yorks (SC)**, Sept 11, 13, 14; **v Yorks (JP)**, Sept 12.

### EQUESTRIANISM

Sept 1-5. **World Horse Trials Championships**, Luhmühlen, W Germany.

Sept 9-12. **Burghley Horse Trials**, nr Stamford, Lincs.

Sept 17-19. **Famous Grouse National Carriage Driving Championships**, Windsor, Berks.

Both of the above events are in blissful settings, & both doubtless will draw the gawpers & gossip columnists—for Mark Phillips & his wife Princess Anne will be in full focus at Burghley; & the Duke of Edinburgh will be straining at the reins in his Windsor backyard.

Sept 17, 18. **Taylor Woodrow National Dressage Championships**, Goodwood, W Sussex.

Sept 23-26. **Osberton Horse Trials**, nr Worksop, Notts.

Sept 30-Oct 3. **Wylde Horse Trials**, nr Warminster, Wilts.

### FOOTBALL

London home matches:

**Arsenal v Liverpool**, Sept 4; **v Notts County**, Sept 18.

**Brentford v Southampton**, Sept 11; **v Millwall**, Sept 25; **v Newport**, Sept 28.

**Charlton Athletic v Sheffield Wednesday**, Sept 4; **v Grimsby**, Sept 18; **v Fulham**, Sept 28.

**Chelsea v Leicester City**, Sept 4; **v Oldham**, Sept 18.

**Crystal Palace v Shrewsbury**, Sept 7; **v Blackburn**, Sept 11; **v Middlesbrough**, Sept 25.

**Fulham v Queen's Park Rangers**, Sept 7; **v Bolton**, Sept 11; **v Leeds**, Sept 25.



Bob Hope Golf Classic: September 23-26.

**Millwall v Cardiff City**, Sept 4; **v Bournemouth**, Sept 8; **v Bradford City**, Sept 18.

### GOLF

Sept 2-5. **European Open**, Sunningdale GC, Berks.

Sept 9-12. **Hennessy Cup**, Ferndown, Hants.

Sept 16-19. **Haig Tournament Players' Championship**, Nottinghamshire GC, Hollinwell, Notts.

Sept 23-26. **Bob Hope British Classic**, Moor Park, Rickmansworth, Herts.

An end-of-season celebration which is now well established. As the great man himself once said: "I only took up golf because I had so many sweaters"—& doubtless just as many garishly checked trousers of hideous hue. Many big names will be playing, & the biggest name of all among them will present his trophy at the end.

### GYMNASTICS

Sept 8-12. **Midland Bank World Championships in Sports Acrobatics**, Wembley Arena, Middx.

### HORSE RACING

Sept 4. **Vernon's Sprint Cup**, Haydock Park.

Sept 9. **Doncaster Cup**, Doncaster.

Sept 10. **Park Hill Stakes**, Doncaster.

Sept 11. **St Leger Stakes**, Doncaster.

Sept 17. **Ladbroke Ayr Gold Cup**, Ayr.

Sept 29. **William Hill Cheveley Park Stakes**, Newmarket.

Sept 30. **William Hill Middle Park Stakes**, Newmarket.

### ICE SKATING

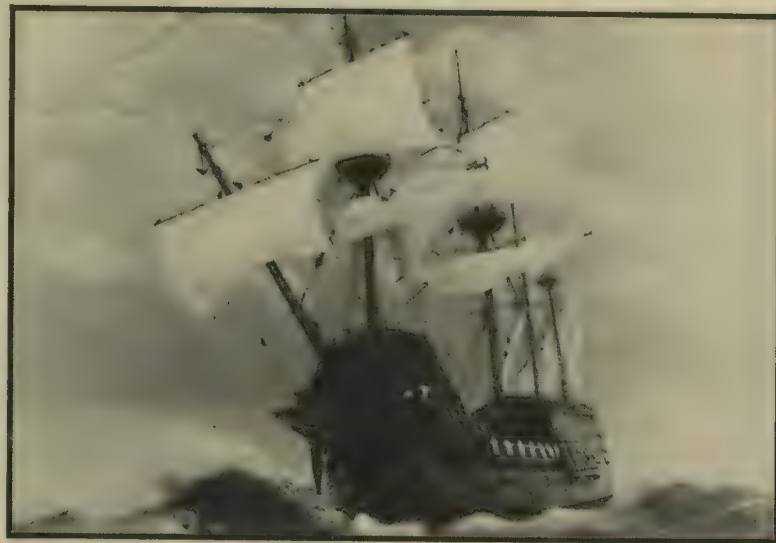
Sept 27-30. **St Ivel Ice International**, Richmond Ice Rink, Twickenham, Middx.

### RUGBY

Sept 25. **A Scotland XV v Fiji**, Murrayfield.

# The Illustrated LONDON NEWS

October



## THE RAISING OF THE MARY ROSE

The attempt to raise Henry VIII's flagship, which sank off the Isle of Wight in 1545, from the seabed on which it has lain for more than four centuries, is due to begin in October. The Illustrated London News October issue will include a report of the excavation of the Mary Rose and of the techniques that will be used to try to bring the ship to the surface.

Also in the October issue will be the first of a series of reports on the state of some of Britain's major cities. Written by Louis Heren, former Deputy Editor and foreign correspondent of The Times, this first report will be from Birmingham.

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# CLASSICAL MUSIC

## MARGARET DAVIES



Endymion Ensemble at St John's (see below): fortnightly from September 21.

THE MAJOR EVENT of the last 11 days of the Promenade Concerts will be the performance on September 6 of Boulez's *Répons*, his first full scale work in several years. *Répons*, which was first heard last year at Donaueschingen and has since been extended by the composer, is scored for a string, woodwind and brass ensemble with six soloists, each of whom performs on a different combination of instruments including piano, cimbalom, vibraphone, xylophone, organ, celesta and harp. What they play is subjected to electronic manipulation according to a programme fed by the composer into a computer. Boulez will conduct two performances, separated by an interval during which he will talk about the work. The audience at the Horticultural Hall will sit on the floor and are advised to bring cushions.

□ The Nash Ensemble is giving a subscription series of concerts, running from September 15 to March 5, at the Wigmore Hall at which they will play some of the best British chamber music written during the period 1900-35. The opening concert includes the first performance of a Wind Quintet Op 14 by Gustav Holst written in 1903, the manuscript of which turned up only in 1978. Works by Vaughan Williams, Peter Warlock, Elgar, Delius, Bax, Bliss and Walton will be played during the season in which the Nash Ensemble will be joined by some of the foremost young British singers.

□ Music by a British composer will also be included in each of three fortnightly concerts given by the Endymion Ensemble at St John's Smith Square, starting on September 21. Two of the works, by David Bedford and Nigel Osborne, have been specially written for this young instrumental group, formed three years ago from principals of the National Youth Orchestra and the European Community Youth Orchestra.

□ Geoffrey Parsons and Friends, a series of recitals in which one of the world's most eminent accompanists is joined by singers from Britain, Austria, Germany, Spain and Sweden, opens at the Barbican on September 14 when Dame Janet Baker sings German and French songs.

### CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

#### ALBERT HALL

Kensington Gore, SW7 (589 8212).

**88th Season of Henry Wood Promenade Concerts** (all at the Albert Hall unless otherwise stated):

Sept 1, 7.30pm. **Scottish National Orchestra**, conductor Gibson; John Lill, piano. Nielsen, Overture Helios; Beethoven, Piano Concerto No 3; Goehr, Deux études for orchestra; Tchaikovsky, Fantasy Francesca da Rimini. (Pre-Prom talk by Alexander Goehr, 6.30pm, Royal College of Music, Prince Consort Rd, SW7.)

Sept 2, 7.30pm. **BBC Welsh Symphony Orchestra**, conductor Berglund; Jorge Bolet, piano. Haydn,

Symphony No 92 (Oxford); Liszt, Piano Concerto No 1, La Campanella (after Paganini); Sibelius, Symphony No 1.

Sept 3, 7.30pm. **BBC Welsh Symphony Orchestra**, conductor Thomson; Nigel Kennedy, violin. Jones, Sinfonietta; Tchaikovsky, Violin Concerto; Blacher, Variations on a theme of Paganini; Nielsen, Symphony No 4 (Inextinguishable).

Sept 4, 7.30pm. **BBC Symphony Orchestra**, conductor Rozhdestvensky; Alfred Brendel, piano; Bruno Giuranna, viola. Beethoven, Piano Sonata in F minor (Appassionata); Wagner, Siegfried Idyll; Berlioz, Harold in Italy.

Sept 6, 7.30pm. **Ensemble InterContemporain**, conductor Boulez. Boulez, Répons. Royal Horticultural Hall, Vincent Sq, SW1 (box office, Albert Hall).

Sept 7, 7.30pm. **Philadelphia Orchestra**, conductor Muti. Tchaikovsky, Symphony No 6. (Pathétique); Prokofiev, Excerpts from Romeo & Juliet.

Sept 8, 7pm. **Philadelphia Orchestra**, conductor Muti; Agnes Baltsa, contralto. Copland, Orchestral Variations; Schumann, Symphony No 4; Mahler, Lieder eines fahrenden Gesellen; Ravel, Daphnis & Chloé Suite No 2.

Sept 8, 9.30pm. **Martin Best Medieval Ensemble, Musica Sacra Rediviva, Brompton Oratory Junior Choir**, conductor Fleet. Love human—love divine (1200-1400). Music from troubadours & trouvères; pilgrim songs, motets. Holy Trinity, Brompton Rd, SW7 (box office, Albert Hall).

Sept 9, 7.30pm. **BBC Symphony Orchestra**, conductor Loughran; Janet Baker, mezzo-soprano. Vaughan Williams, Overture The Wasps; Bennett, Anniversaries; Elgar, Sea Pictures; Walton, Symphony No 1. (Pre-Prom talk by Richard Rodney Bennett, 6.30pm. RCM.)

Sept 10, 7.30pm. **London Philharmonic Orchestra, Edinburgh Festival Chorus**, conductor Solti; Helen Donath, soprano; Doris Soffel, mezzo-soprano; Siegfried Jerusalem, tenor; Hans Sotin, bass. Beethoven, Mass in D major (Missa solemnis).

Sept 11, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor Loughran; Rodney Friend, violin; Benjamin Luxon, baritone. Chabrier, Joyeuse marche; Berkeley, Divertimento in B flat; Berlioz, Réverie et caprice; Stanford, Songs of the Sea; Elgar, Pomp & Circumstance March No 1; Ibert, Divertissement; Wood, Sargent, Fantasia on British Sea Songs; Arne/Sargent, Rule, Britannia; Parry/Elgar, Jerusalem.

#### BARBICAN

Silk St, EC2 (638 8891, cc 628 8795)

Sept 4, 8pm. **Royal Philharmonic Orchestra**, conductor Dreier; Anthony Goldstone, piano. Smetana, Overture The Bartered Bride; Tchaikovsky, Piano Concerto No 1; Mussorgsky, Pictures from an Exhibition; Ravel, Bolero.

Sept 5, 12, 7.30pm. **BBC Opera Chorus & Orchestra**, conductor Goulding; Pamela Field, soprano; Anne Collins, contralto; Niall Murray, Neil Jenkins, tenors; John Reed, baritone; Forbes Robinson, bass. Sept 5, Gilbert & Sullivan, HMS Pinafore, Iolanthe (concert performances); Sept 12, Gilbert & Sullivan, Patience, The Gondoliers (concert performances).

Sept 13, 14, 15, 20, 21, 24, 1pm. **Allegri String Quartet**. Beethoven cycle: Sept 13, Quartets in E flat Op 74, in F minor Op 95; Sept 14, Quartet in E flat Op 127; Sept 15, Quartet in B flat Op 130, Grosse Fuge in B flat Op 133; Sept 20, Quartet in C sharp minor Op 131; Sept 21, Quartet in A minor Op 132; Sept 24, Quartet in F Op 135.

Sept 14, 20, 28, 7.30pm. **Geoffrey Parsons & Friends**: Sept 14, Janet Baker, mezzo-soprano; Geoffrey Parsons, piano. Brahms, R. Strauss, lieder; Schumann, Liederkreis Op 39; Gounod, chansons; Sept 20, Gundula Janowitz, soprano; Geoffrey Parsons, piano. Wolf, Brahms, lieder; Sept 28, Thomas Allen, baritone; Geoffrey Parsons, piano. Purcell, Duparc, Butterworth, songs; Brahms, Four Songs Op 46; Ravel, Don Quichotte à Dulcinée.

Sept 15, 7.30pm. **Ivo Pogorelich**, piano. Haydn, Sonata in A flat; Ravel, Gaspard de la nuit; Prokofiev, Sonata No 6.

Sept 19, 7.30pm. **Royal Philharmonic Orchestra**, conductor Handford; Pascal Rogé, piano. Beethoven, Overture Egmont, Piano Concerto No 5 (Emperor), Symphony No 6 (Pastoral).

Sept 21, 7.30pm. **Royal Philharmonic Orchestra**, conductor Berglund; John Ogdon, piano; Barry Griffiths, violin. Verdi, Overture The Force of Destiny; Vaughan Williams, The Lark Ascending; Rachmaninov, Rhapsody on a Theme of Paganini; Sibelius, Symphony No 5.

Sept 22, 8pm. **London Symphony Orchestra**, conductor Groves. Weber, Overture Der Freischütz, excerpts from Oberon; Berlioz, Marche funèbre from Hamlet; Mendelssohn, excerpts from Choral St Paul, Symphony No 3 (Scottish).

Sept 23, 29, 1pm. **Johann Strauss Orchestra**; Jack Rothstein, director & violin. Sept 23, Laureen Livingstone, soprano; Sept 29, Marilyn Hill Smith, soprano. Popular music by the Strauss family.

Sept 23, 8pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Imogen Cooper, piano; St Paul's Cathedral chorister, treble; Gwynne Howell, baritone. Elgar, Overture Cock-



Pierre Boulez conducts Répons: see introduction and Albert Hall listings.

aigne; Mozart, Piano Concerto No 25; Fauré, Requiem.

Sept 25, 8pm. **Royal Philharmonic Orchestra**, conductor Batiz; Julian Lloyd Webber, cello. Rossini, Overture The Barber of Seville; Handel, Music for the Royal Fireworks; Elgar, Cello Concerto; Dvorak, Symphony No 9 (From the New World).

#### KENWOOD HOUSE ORANGERY

Hampstead Lane, NW3 (box office 633 1707).

Sept 5, 7.30pm. **Delmé String Quartet**. Haydn, Quartets in B flat Op 103 (Unfinished), in G Op 77 No 1; Schubert, Quartet Death & the Maiden.

Sept 12, 7.30pm. **Tunnell Piano Trio**. Haydn, Trios in F HobXV:4, in E flat Hob XV:29; Mozart, Trios in E K542, in B flat K254.

Sept 19, 7.30pm. **Delmé String Quartet**. Haydn, Quartets in D minor Op 42, in B flat Op 76 No 4 (Sunrise); Schubert, Quartet in G D887.

Sept 26, 7.30pm. **Julia Cload**, piano. Haydn, Fantasy in C HobXVII:4, Variations in F minor HobXVII:6, Sonata No 49; Beethoven, 33 Variations in C on a waltz by Diabelli.

#### ST JOHN'S

Smith Sq, SW1 (222 1061).

Sept 9, 7.30pm. **Mariela Valladares**, mezzo-soprano; **Valentina Tejera**, piano. Vivaldi, Schubert, Schönberg, Montsalvatge, Guarnieri, Estevez, songs.

Sept 21, 7.30pm. **Endymion Ensemble**, director Whitfield. Mozart, Serenade in B flat K361 for 13 wind instruments; Bedford, Symphony for 12 Musicians; Schönberg, Chamber Symphony No 1. Sept 22, 7.30pm. **Wren Orchestra**, conductor Snell; Frank Lloyd, horn. Bartok, Divertimento; Haydn, Horn Concerto No 1 in D, Symphony No 100 (Military); Kodaly, Summer Evening.

Sept 23, 1.15pm. **Sarah Brooke**, flute; **Helen Ireland**, piano. Dutilleul, Sonatine; Tomasi, Le tam-bour de Mireille.

Sept 25, 7.30pm. **Academy of London**, conductor Stamp; Ralph Markham, Kenneth Broadway, pianos; Sylvia McNair, soprano; Rolf Wilson, violin. Mozart, Exultate, jubilate K165, Violin Concerto No 4, Concerto for 2 pianos in E flat K365, Symphony No 40.

Sept 27, 7.30pm. **L'Estro Armonico**, director Solomons; Patrizia Kwella, soprano. Haydn, Symphony No 27, Aria: A Dorin, Symphony No 58, Aria: La Donna Stella, Symphony No 59 (Fire).

Sept 30, 7.30pm. **Opera Italiana**, conductor Bryett; Elaine Hammonds, soprano; Elizabeth Campbell, mezzo-soprano; Frederick Bateman, tenor; Ian Short, Paul Sherrell, basses. Cavallieri, Rappresentazione di Animo e Corpo (concert performance).

#### SOUTH BANK

SE1 (928 3191).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

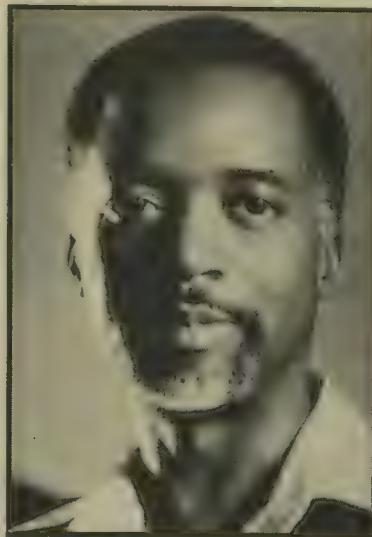
Sept 17, 7.45pm. **New Mozart Orchestra**, conductor Fairbairn; Rolf Wilson, violin; Graeme Scott, viola. Handel, Arrival of the Queen of Sheba; Mozart, Sinfonia Concertante in E flat K364, Rondo in B flat for violin & orchestra K269; Elgar, Two Elegiac Melodies; Haydn, Symphony No 45 (Farewell). EH.

Sept 17, 8pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Paul Galbraith, guitar. Falla, Ritual Fire Dance, Three Dances from The Three-



## POPULAR MUSIC

DEREK JEWELL



Elvis Costello: tour begins September 11 at Southampton. Ahmad Jamal (top): plays at The Canteen from September 6.

Life, in terms of popular music, reawakens this month after the sultry, snoozy days of August—so much so, indeed, that you will need a longish purse and a firm grip on taste to decide precisely what to go to. So, from a very rich cake let me pick out what I regard as some plums. They couldn't fail to include Ahmad Jamal, Chris Barber, Neil Sedaka and Elvis Costello.

Ahmad Jamal is a jazz pianist for whom I have long had great admiration. Since the 1950s he has retained his modernity, sparkle and swing. He comes on his first visit to a British jazz room, with his own American trio of bass, drums and congas, from September 6 for two weeks at The Canteen in Covent Garden. At the same venue will be the classic bop tenor-and-alto saxist **Sonny Stitt** (September 24, 25) and, for a week from September 27, the **Jumpin' Jive Band**, which is the hard-blowing combo who were with Joe Jackson when he made the mannered but lively album of the same name last year.

It is not too often that British jazz stars seize the headlines, but among the Americans at Ronnie Scott's Club in Soho during the month, note the name of **Chris Barber**. He is in for a week from September 20, headlining a programme called "Take Me Back to New Orleans", with both his Jazz and Blues Band, and his Brass Band and the Inter-Cities Jazz Band. Also at Ronnie's this month are the **Elvin Jones Jazz**

**Machine** (they opened on August 30 for two weeks) and the **Buddy Tate/Al Grey Quintet** (September 13, for one week).

Ever since the 60s **Neil Sedaka's** creamy voice and melodic songs have been a price-less part of popular music. He has that knack of involving the public ear, whether with a joyous, dancing tune like "That's Where the Music Takes You" or a serious yet still catchy piece like "The Immigrant", which is my favourite Sedaka song. He starts touring on September 28 and, in the course of running until October 20, will take in the Dominion Theatre in London on October 6 and 7.

**Elvis Costello** is more modern, and one of the few good things to emerge from the post-Pistols new wave. His summer album, "Imperial Bedroom", contains some of the most powerful songs he has ever written, especially the menacing "Beyond Belief" and the tawdryly ironic "Long Honey-moon". He is missing London itself on his tour, which starts at Southampton (September 11) but can be seen at Southend (27), Brighton (28), and Hemel Hempstead (30).

These fabled names are, however, only the tip of a most substantial iceberg—if that is what a collection of stars ranging from AC/DC to **Mike Oldfield** can be called. If you like that kind of thing, the very noisy AC/DC are touring for the first time in more than two years and after beginning at Birmingham (29) are at Wembley Arena on October 18 and 19. Meantime, the fascinating "Tubular Bells" Oldfield, in his new sextet guise, gets cracking on his tour at Manchester (8) and comes to the Hammer-smith Odeon on September 16.

**Blondie**, whose summer album, "The Hunter", was very good indeed, will be at Wembley for four nights (16-19) and they can also be seen at Birmingham when they start the tour on September 11.

The variety in rock is huge during the month, with more heavy metal music from **Saxon**, who start at Newcastle (17) and take in Hammersmith Odeon next month (8-9), and **Shakin' Stevens**, setting out from Birmingham on September 29, and winding up at the Hammersmith Odeon October 28-29. Hammersmith is also the venue for **Echo and the Bunnymen** (18) and before that they visit Guildford (16).

Elsewhere on the jazz front, there are some interesting new names being brought in by Peter Boizot. He has a pianist singer from New York, **Betty Comorra**, coming into Pizza Express in Dean Street (6-11), and a pianist, **Jill McManus**, who has been performing at Hanratty's in New York, will be coming into Pizza on the Park in Knightsbridge from September 20 to October 2. Trumpeter **Keith Nichols** is also putting on some Fats Waller nights at Pizza Express on September 17 and 18.

Among the many fine albums which have emerged in the past month or so are Oscar Peterson's "Nigerian Market Place" (Pablo), whose title piece is part of his work-in-progress "Africa", and it is among the best Peterson I have ever heard. I also firmly recommend Art Van Damme, the jazz accordionist, whose album "With Strings" (MPS label) is beautifully arranged soft-swing; the BB King/Crusaders double album, "Royal Jam" (MCA), which is a recording of their concert with the strings of the Royal Philharmonic Orchestra at the Festival Hall last year; and Roberta Flack's "I'm the One" (Atlantic), which includes in "Making Love" a superb track rather like her "Killing Me Softly".

Comered Hat; Bizet, Carmen Suite; Rodrigo, Concierto de Aranjuez; Chabrier, España; Ravel, Bolero. *FH.*

Sept 19, 3pm. **Dennis Lee**, piano. Chopin, Scherzo No 2; Rachmaninov, Two Preludes; Szymanowski, Masques Op 34; Ravel, Gaspard de la nuit; Debussy, Pagodes (Estampes), Feux d'artifice (Preludes Book 2). *EH.*

Sept 20, 7.30pm. **Benjamin Frith**, piano. Mozart, Sonata in B flat; Schubert, Sonata in A minor D784; Brahms, Intermezzo in B flat minor Op 117 No 2, Capriccio in B minor Op 76 No 2; Chopin, Two Mazurkas, Barcarolle; Debussy, L'isle joyeuse; Liszt, Transcendental Study No 10. *PR.*

Sept 21, 7.45pm. **The Fires of London**. Bach/Maxwell Davies, Two Preludes & Fugues from "The 48" Book 1; Stravinsky, Sonata for two pianos; Bartók, Sonata for two pianos & percussion; Maxwell Davies, Image, Reflection, Shadow. *EH.*

Sept 23, 7.30pm. **Veis-Tirimo Duo**. Schumann, Fantasiestücke Op 73; Beethoven, Cello Sonata in A Op 69; Debussy, Cello Sonata in D minor; Brahms, Cello Sonata in F Op 99. *PR.*

Sept 23, 7.45pm. **Chamber Orchestra of Europe**; Maurizio Pollini, conductor & piano. Mozart, Symphony No 28, Piano Concerto in E flat K482; Haydn, Symphony No 104 (London). *EH.*

Sept 24, 7.30pm. **Thomas Martin**, double bass; **Anthony Halstead**, piano & harpsichord; **Jacqueline Fugelle**, soprano. Bach, Aria from Hunting Cantata BWV208; Mozart, Per questa bella manno; Bottesini, Une bouche aimée, Concerto No 1. *PR.*

Sept 25, 7.30pm. **Wallfisch/Weinberg Trio**. Schubert, Klavierstück No 2, Arpeggione Sonata; Brahms, Clarinet Sonata Op 120 No 2, Trio in A minor for clarinet, cello & piano Op 114. *PR.*

Sept 25, 7.45pm. **New Concert Orchestra, Young Savoyards**, conductor Murray; Patricia Cope, soprano; Jill Pert, mezzo-soprano; Geoffrey Shovelton, tenor; John Reed, Gareth Jones, baritones; Gilbert & Sullivan gala night: selections from The Mikado, The Pirates of Penzance, HMS Pinafore, The Gondoliers, The Sorcerer, Patience, & a complete staging of Trial by Jury in costume. *EH.*

Sept 26, 7pm. **Raymond Lewis**, piano. Bach, Partita No 1; Franck, Prelude, Choral & Fugue; Butler, Sonata in one movement; Chopin, Scherzo No 3, Fantaisie-Improvisation in C sharp minor Op 66, Ballade No 1. *PR.*

Sept 26, 7.30pm. **Philharmonic Symphony Orchestra**, conductor Païta. Wagner, Prelude & Liebestod, Tristan and Isolde; Bruckner, Symphony No 8. *FH.*

Sept 27, 7.45pm. **Antony Peebles**, piano. Schubert, Sonata in B flat D960; Berkeley, Four Concert Studies; Ravel, Gaspard de la nuit; Chopin, Scherzo No 3. *EH.*



David Atherton: Stravinsky programme at the South Bank on September 27.

Sept 27, 8pm. **London Sinfonietta, Chorus & Voices**, conductor Atherton; Elizabeth Gale, soprano; Felicity Palmer, mezzo-soprano; Marta Szirmai, contralto; Philip Langridge, tenor; John Tomlinson, bass. Stravinsky, Four Russian Peasant Songs, The Dove Descending, A Sermon, a Narrative & a Prayer, Three Little Songs, Tilim-bom, Requiem Canticles, Mavra (staged); Gesualdo/Stravinsky, Tres Sacrae Cantiones. *FH.*

Sept 28, 7.30pm. **Geoffrey Pogson**, tenor; **Malcolm Donnelly**, baritone; **Helen Robertson-Barker**, piano. Brahms, Lieder for tenor & for baritone; Schumann, Lieder for tenor, Duets for tenor &

baritone. *PR.*

Sept 28, 7.45pm. **London Mozart Players**, conductor Blech; Yoshiyuki Nakanishi, bassoon. Handel, Concerto Grosso in F Op 3 No 4; Vivaldi, Bassoon Concerto in A minor; Mozart, Adagio from Divertimento in D K131; Stamitz, Bassoon Concerto in F; Toyama, Bassoon Concerto; Haydn, Symphony No 34. *EH.*

Sept 28, 8pm. **London Philharmonic Orchestra & Choir** (section), **Southend Boys' Choir**, conductor Solti; Faith Wilson, mezzo-soprano. Mahler, Symphony No 3. *FH.*

Sept 29, 5.55pm. **Carlo Curley**, organ. Bach/Curley, Sinfonia to Cantata No 29; Bach, Toccata, Adagio & Fugue in C BWV564; Widor, Symphony No 6. *FH.*

Sept 29, 7.30pm. **London Fortepiano Trio**. Mozart, Divertimento in B flat K254; Haydn, Trio in G minor HobXV:19; Kotzwara, The Battle of Prague Op 23; Haydn/Salomon, Symphony No 94 (Surprise). *PR.*

Sept 29, 8pm. **Philharmonia Orchestra**, conductor Ashkenazy; Lynn Harrell, cello. Walton, Overture Scapino; Dvorak, Cello Concerto; Mussorgsky/Ashkenazy, Pictures from an Exhibition. *FH.*

Sept 30, 8pm. **London Symphony Orchestra**, conductor Abbado; Isaac Stern, violin. Sibelius, Violin Concerto; Mahler, Symphony No 5. *FH.*

## WIGMORE HALL

Wigmore St, W1 (935 2141).

Sept 4, 7.30pm. **Songmakers' Almanac**; Felicity Lott, Jill Gomez, sopranos; Felicity Palmer, Cynthia Buchan, mezzo-sopranos. The ladies' almanac: A song evocation of women's journals & magazines from the 17th century to the present.

Sept 5, 11.30am. **Endymion Ensemble**, director Whitfield. Mozart, Divertimentos in B flat K186, in E flat K166; Beethoven, Variations on Mozart's La ci darem, Sextet in E flat Op 71. (Sunday morning coffee concert. Ticket price includes coffee, apéritif or squash after the performance.)

Sept 7, 14, 21, 7.30pm. **Moray Welsh**, cello; **Anthony Goldstone**, piano. Sept 7, Beethoven, Sonatas in F Op 5 No 1, in C Op 102 No 1, Piano Sonata in C minor (Pathétique), Magic Flute Variations in E flat W0046; Sept 14, Beethoven, Magic Flute Variations in F Op 66, Piano Sonata in F minor (Appassionata), Handel Variations in G W0045, Sonata in D Op 102 No 2; Sept 21, Beethoven, Sonatas in G minor Op 5 No 2, in A Op 69, Piano Sonata in C (Waldstein).

Sept 8, 7.30pm. **Delmé String Quartet**; Allan Schiller, piano; Ray Koster, double bass. Haydn, Quartet in G Op 76 No 1; Josephs, Quartet No 4; Schubert, Piano Quintet in A (The Trout).

Sept 9, 11, 7.30pm. **Elly Ameling**, soprano; **Rudolf Jansen**, piano. Sept 9, Haydn, English Canzonettas; Schubert, Six Lieder; Wolf, Excerpts from the Italian Songbook; Sept 11, Schumann, Three Lieder from Myrthen, Frauenliebe und-leben; Brahms, lieder & folk songs.

Sept 12, 11.30am. **Taverner Players**, director Parrott; John Holloway, violin. Vivaldi, The Four Seasons.

Sept 15, 7.30pm. **Nash Ensemble**; **Ian Partridge**, tenor. Haydn, Trio in G HobXV; Vaughan Williams, On Wenlock Edge; Holst, Wind Quintet; Hummel, Military Septet in C Op 114.

Sept 18, 7.30pm. **Jean-Claude Pennetier**, piano; **Régis Pasquier**, violin; **Roland Pidoux**, cello. Brahms, Piano Trio in C Op 87; Ravel, Piano Trio in A minor; Schubert, Piano Trio in E flat Op 100.

Sept 19, 11.30am. **Fou Ts'ong**, piano. Mozart, Rondo in A minor K511; Schubert, Sonata No 21; Chopin, Ballade No 3.

Sept 22, 7.30pm. **Delmé String Quartet**. Haydn, Quartet in G Op 77 No 1; Headington, Quartet No 3; Schubert, Quartet in D minor op posth (Death & the Maiden).

Sept 25, 7.30pm. **Allegri String Quartet**; Sarah Francis, oboe, Boccherini, Oboe Quintets in D Op 45 No 1, in D minor Op 45 No 6; Haydn, String Quartet in F Op 50 No 5 (Dream Adagio); Britten, Six Metamorphoses after Ovid Op 49; Mozart, String Quartet in C K465 (Dissonance).

Sept 26, 11.30am. **Music Group of London**; Hugh Bean, violin; Christopher Wellington, viola; Eileen Croxford, cello; Keith Marjoram, double bass; David Parkhouse, piano. Beethoven, Piano Trio in B flat; Schubert, Piano Quintet in A (The Trout).

Sept 28, 7.30pm. **Amaryllis Fleming**, cello. Bach, Suites No 3, 4 & 5 for solo cello.



## BALLET

URSULA ROBERTSHAW



Detail of costume by Terry Bartlett: for Bintley's new ballet, *The Swan of Tuonela*.

DAVID BINTLEY'S first three-act ballet has its première on the opening night of SWRB's season at Sadler's Wells on September 1. Called *The Swan of Tuonela* and based on incidents in the epic poem the *Kalevala*, which collected the myths of the Finnish peoples, it uses the music of Sibelius, who was inspired by the myths in several of his tone poems. Designs are by Terry Bartlett, who has already worked with Bintley in *Night Moves*. Leads will be danced by David Ashmole, Marion Tait and June Highwood.

□ Following SWRB into the Wells is the Wuppertaler Tanztheater, directed by Pina Bausch, making their first visit to London. They will bring two full-length works (see below) and those who saw them perform *Rite of Spring* on TV recently will be expecting a treat.

□ The defection of Geneva Opera Ballet from the Edinburgh Festival—again sparse in dance events—will be remedied by the Antonio Gades Ballet from Madrid. They include in their repertory *Blood Wedding* which recently, in an adaptation, won a major prize at the Cannes Film Festival.

□ Finally, filling a long-felt literary gap in the history of ballet, Kathrine Sorley Walker has covered one of the lesser known periods in her *De Basil's Ballets Russes* (Hutchinson, £12.95). This is a comprehensive, readable, well illustrated and thoroughly researched account which is likely to become the standard work of reference on its subject.

## ATERBALLETO

Festival Hall, SE1 (928 3191).

Italy's first independent ballet company give the British première of MacMillan's *Verdi Variations* (Sept 2) with Terabust & Schaufuss; Balanchine's *Agon & Allegro Brillante*; Tetley's *Sphinx & Mythical Hunters*; Amodio's *Ricercare a nove movimenti*; *Aurora's Wedding*, Aug 30-Sept 4.

## SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20cc).

*The Swan of Tuonela*, choreography Bintley, music Sibelius (see intro); *Papillon*, Hynd's not-to-be-taken seriously rendering, to Offenbach's music, of the ballet first produced for Taglioni; MacMillan's latest work for SWRB, *Quartet*, music Verdi, so far seen in its entirety only at a royal gala in April; Ashton's enchanting *The Dream*, to Mendelssohn's score; British première of *Five Tangos*, choreography van Manen, music Astor Piazzolla; *Giselle*,

or "The Betrayed Girl, the Naughty Prince and the Implacable Spirit", Sept 1-11.

## WUPPERTALER TANZTHEATER

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

1980, "childhood memories, domestic life & death"; *Kontakthof*, "two dozen dancers in a German music hall", Sept 14-25.

## Out of town

## ANTONIO GADES BALLET COMPANY

Part of Edinburgh Festival. Music Hall, George St, Edinburgh (031-225 5756, cc).

The Spanish company from Madrid bring the adaptation of Lorca's *Blood Wedding* by Alfredo Manas, music Emilio de Diego, & *Flamenco Suite*, a set of nine Spanish dances. Sept 1-5.

## SCOTTISH BALLET

Theatre Royal, Glasgow (041-331 1234, cc).

Cranko's *Romeo & Juliet*, Sept 28-30.

## OPERA

MARGARET DAVIES

THE DUKE OF MANTUA as a gang boss, Rigoletto as his side-kick and Sparafucile as a hit-man—is this how we can expect Jonathan Millar to produce *Rigoletto* in a 1950s New York setting? It sounds almost feasible. All will be revealed at the Coliseum on September 22 when the new ENO production opens. Thames TV will record it for transmission on Channel 4.

□ The first month of the season at Covent Garden will be taken up with three cycles of *The Ring* in a revival of Götz Friedrich's production, with Donald McIntyre as Wotan, Alberto Remedios as Siegfried and Gwyneth Jones and Berit Lindholm sharing the role of Brünnhilde. The third cycle will be Prom performances with 700 seats on sale nightly at £4 each.

□ This month the regional companies begin their autumn seasons. Welsh National will be presenting Göran Järvefelt's staging of *Un ballo in maschera* in Cardiff, Birmingham and Bristol. Scottish Opera bring their new *Manon Lescaut*, which opened in Edinburgh, to Newcastle and Liverpool. Enterprising Opera North are mounting Borodin's *Prince Igor*, which has not been staged in this country since 1937, in a version which will be edited and conducted by their artistic director, David Lloyd-Jones.

## ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

*Carmen*, conductor Barlow, with Della Jones as Carmen, Geoffrey Pogson as Don Jose, Eilene Hannan as Micaela, Patrick Wheatley as Escamillo. Sept 2, 4.

*The Barber of Seville*, conductor Vivienne, with Alan Opie as Figaro, Anne-Marie Owens as Rosina, John Brecknock/Anthony Roden as Count Almaviva. Sept 3, 8, 10, 15, 17, 23, 29.

*The Magic Flute*, conductor Masson, with Felicity Lott as Pamina, Keith Lewis as Tamino, Russell Smythe as Papageno, Angela Denning as the Queen of the Night, Gwynne Howell as Sarastro. Sept 7, 9, 11, 16, 18, 21, 24.

*Rigoletto*, conductor Elder, with John Rawnsley as Rigoletto, Arthur Davies as the Duke of Mantua, Marie McLaughlin as Gilda, John Tomlinson as Sparafucile. Sept 22, 25, 28.

## ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

*Der Ring des Nibelungen*, conductor C. Davis, with Donald McIntyre as Wotan, John Gibbs (1st cycle)/Rolf Kühne as Alberich, Yvonne Minton as Fricka, Robert Tear as Loge, Paul Crook (1st cycle)/John Dobson as Mime, Gwyneth Jones (1st & 2nd cycles)/Berit Lindholm as Brünnhilde, Peter Hofmann (1st & 2nd cycles)/Richard Cassilly as Siegmund, Jeannine Altmeyer (1st & 2nd cycles)/Gwyneth Jones as Sieglinde, Fritz Hübner as Hunding & Hagen, Alberto Remedios as Siegfried, Barry Mora as Gunther, Anne Evans as Gutrune.

*Das Rheingold*, Sept 6, 27, Oct 4. *Die Walküre*, Sept 11, 28, Oct 5. *Siegfried*, Sept 17, 30, Oct 7. *Götterdämmerung*, Sept 25, Oct 2, 9.

## Out of town

## EDINBURGH FESTIVAL

King's Theatre, Edinburgh (031-225 5756, cc).

## Welsh National Opera

*Tamburlaine*, Sept 1, 5.

*La Piccola Scala*, Milan.

*La Pietra del Paragone*, Sept 4, 6, 7.

*Ariodante*, Sept 10, 11.

## OPERA NORTH

Grand Theatre, Leeds (0532 459351, cc).

*Prince Igor*, *The Marriage of Figaro*, *Samson et Dalila*, Sept 25-Oct 9.

## SCOTTISH OPERA

Theatre Royal, Newcastle (0632 322061, cc 0632 323380).

*Manon Lescaut*, *Seraglio*, Sept 14-18.

Empire Theatre, Liverpool (051-709 1555, cc 051-709 8070).

Also *A Midsummer Night's Dream*, Sept 21-25.

Capitol Theatre, Aberdeen (0224 23141).

*Manon Lescaut*, *Seraglio*, Sept 29-Oct 2.

## WELSH NATIONAL OPERA

*Un ballo in maschera*, *Don Giovanni*, *Tamburlaine*, *Eugene Onegin*.

New Theatre, Cardiff (0222 32446, cc 0222 396130), Sept 4-18.

Hippodrome, Birmingham (021-622 7486, cc). Sept 21-25. (Except *Tamburlaine*).

Hippodrome, Bristol (0272 299444, cc 0272 213362), Sept 28-Oct 2.



Costume designs for Amelia: WNO *Ballo*.

## Review

Glyndebourne wound up an enjoyable season with a revival of Peter Hall's 1977 production of *Don Giovanni* which still contrives to explore the work from new angles, throwing fresh light on the characters and their complex inter-relationships. Thomas Allen and Richard Van Allan returned as the closely-knit duo of master and manservant, the callous egoism of the one balanced by the resentful bitterness of the other. They were joined by Carol Vaness as a determined Donna Anna whose strong, secure singing was complemented by a dramatic stage presence. Her Ottavio, Keith Lewis, though stolid and elderly in appearance, sang with vibrant intensity. Another newcomer, Elizabeth Pruett, conveyed well Elvira's slightly scatty insecurity, and Elizabeth Gale was a melting Zerlina. Bernard Haitink drew finely poised playing from the LPO.

The end of the Royal Opera season was marked by a number of débuts. Jeffrey Tate conducted a polished revival of *La clemenza di Tito*, with Elizabeth Connell as a distinguished Vitellia. *Der Freischütz* returned with Helena Döse as a highly musical Agathe, Yvonne Kenny a vivacious, warm-hearted Anchen and Alberto Remedios a reliable Max. In the revival of *La Sonnambula* the gloom cast by the pedestrian production was dispelled by the sensitivity and brilliance of Luciana Serra's singing in the title role, ably backed up by Dennis O'Neill's stylish Elvino. The latest Mimi to grace the company's fine staging of *La Bohème* was Eugenia Moldoveanu, who allied an affecting fragile portrayal with mellifluous singing, though she was sometimes taxed by Riccardo Chailly's slow tempi. The new Musetta, Barbara Daniels, found the right amalgam of flamboyance and tenderness for the character and sang with warmth and spontaneity.



# LONDON MISCELLANY

## MIRANDA MADGE



A 1921 Daimler announces the Jermyn Street Festival: to be opened by Telly Savalas.

THE JERMYN STREET FESTIVAL brings the glamour of the Roaring 20s back to London for the week September 20-25. Fortnum & Mason is serving 1920s sodas and there are 20s fragrances to dab behind your ears at Floris. Bugatti cars are parked in front of Simpson and the Cavendish Hotel, pearl stringers are at work at Charles de Temple, and in the window of Hil-ditch & Key news flashes chronicle the events of the decade.

□ Precocious talent can be seen at the Cadbury's National Exhibition of Children's Art which opens on September 10 in the Barbican Art Gallery. Look out for the work of the two 11-year-old boys from Maesincla Junior School, Caernarfon. It won them two out of the four places on the Italian Art Tour which were all expected to go to 17-year-olds. One exhibit portrays a pair of charming flamingoes with eggs in see-through stomachs by Marnie Cogman, aged five.

□ The world's smallest monkeys get the limelight at London Zoo in an exhibition about tamarins and marmosets. Audio-visual presentations show how they are bred and cared for in the Zoo and impress upon the visitor how small these monkeys really are. The Pygmy Marmoset weighs only 3½ ounces—the equivalent of three rounded tablespoons of sugar.

□ This is also the month for two recently established annual events: Thamesday is on September 11, and people of all sizes and ages exert themselves in the *Sunday Times* National Fun Run on September 26.

### EVENTS

Until Oct 31. **The World's Smallest Monkeys** (see introduction). London Zoo, Regent's Pk, NW1. Entrance to Zoo (exhibition free) £3.50, £1.50, under-fives free. A special offer admits at half price on the first Saturday of each month (Sept 4).

Until Sept 8, daily 10am-5pm. **College Hall**, formerly the Abbot of Westminster's state dining room, is open to the public serving sandwiches & cream teas. The Hall was built at the end of the 14th century & the oak tables are supposed to be made from the wrecked ships of the Spanish Armada. College Hall, entrance via Dean's Yard & the cloisters, Westminster Abbey, SW1.

Sept 2, 3, 6pm. **Tales from a Long Room**. Peter Tinniswood's hilarious cricketing stories told by Robin Bailey. Lyttelton, National Theatre, South Bank, SE1 (928 2252). £1.50.

Sept 7, 8. **City of London Flower Show**. Flower arrangements, exquisitely presented vegetables, handicrafts & home-brewed wines. Guildhall, EC2. Sept 7 noon-7pm, Sept 8 9am-4pm. 50p.

Sept 11, 11am. **Thamesday**. Jamboree on the Thames & South Bank between Waterloo & West-

minster Bridges with bands, fairs & shows. The culminating firework display is at 9pm.

Sept 11. **Pageant** to celebrate the centenary of the Amateur Rowing Association. About 100 craft, including the Nore lightship usually on show at St Katharine's Dock, a gondola, kayaks, wherries & a dragon boat, assemble at Putney Bridge, SW15, at about 10.30am. They are reviewed at Westminster between 11am & noon & proceed to Greenwich.

Sept 16-19. **British Craft Show**. Demonstrations of besom broom making, marquetry, lacemaking, pressed flower work & many other crafts with opportunities for children & adults to have a go. Syon Park, Brentford, Middx. Sept 16-18 10am-6pm, Sept 19 until 5pm. £1.50, OAPs & children 80p.

Sept 18, 10am-5pm. **East Indian cooking seminar** with Meera Taneja. Commonwealth Institute, Kensington High St, W8 (602 3252). Tickets £9 from the Arts Department.

Sept 18, 19, 11am-7pm. **Psychics' & Mystics' Fair**. For those interested in the occult, natural healing,

health foods, martial arts & card reading. Alexandra Pavilion, Wood Green, N22. £1.50, OAPs & children £1.

Sept 19, noon. **Horseman's Sunday**. A church service where vicar & congregation are on horseback. About 100 horses from London & the Home Counties gather for the occasion. Church of St John & St Michael, Hyde Pk Crescent, W2.

Sept 19, 2.30-5.30pm. **Garden open** at 15 Chepstow Villas, W11. A small garden planted with perennials & shrubs. 35p, children 15p.

Sept 20-25, 10am-5pm, Thurs until 7pm. **Jermyn Street Festival** (see introduction). The festival is opened by Telly Savalas at noon on Sept 20. Jermyn St, SW1.

Sept 21-23. **Great Autumn Show**. Leading nurseries put on displays of roses, border carnations, fuchsias & vegetables. Royal Horticultural Society Halls, Vincent Square, SW1. Sept 21, 11am-8pm, £1.50, Sept 22, 10am-8pm, £1.20, Sept 23, 10am-5pm, 90p.

Sept 21, 7pm. **The Noble House of Howard**, 100 years of music for the distinguished residents of Lambeth given by the Myriell Consort of Voices. Museum of Garden History, St Mary-at-Lambeth, Lambeth Palace Rd, SE1. £1.50, OAPs £1.

Sept 21, 23, 28, 7.30pm. **Readings at the Poetry Society**: Sept 21, Christopher Reid reads from his new book of poetry, *Pea Soup* (OUP); Sept 23, Robert Ford lectures on Russian writers; Sept 28, Donald Thomas lectures on Robert Browning to celebrate the publication of his biography of the poet by Weidenfeld & Nicolson. £1.20, members, OAPs, students & unemployed 60p.

Sept 26, 10am-4.30pm. **National Fun Run**. Races for all ages & a mass jog at 4.30pm. Entry forms from the National Fun Run Office, PO Box 2014, SE7 5JH. Please enclose a large sae. Closing date Sept 3 or earlier if the maximum of 25,000 entries is reached. In aid of PHAB, Leukaemia Research, Voluntary Service Overseas & the National Playing Fields Association. Hyde Park, W1.

Sept 26, 2-5pm. **Gardens open** in The Grove, Highgate, N6. No 7, half-acre garden designed to be interesting at all times of the year; No 5, newly laid out garden on two levels. 50p for both, children 25p.

Sept 26, 3pm. **St Mark's Gospel performed by Alec McCowen**. Queen Elizabeth Hall, South Bank, SE1 (928 3191). Tickets £2.50-£5.

Sept 30, 7.30pm. **A Grain of Sand**. Hazel Andrea presents a programme of words, music & photography in celebration of the Rocky Mountains, Grand Canyon & Niagara Falls. Purcell Room, South Bank, SE1 (928 3191). Tickets £1-£3.

### FOR CHILDREN

Sept 10-Oct 23. **35th Cadbury's National Exhibition of Children's Art**. Barbican Art Gallery, Silk St, EC2. Tues-Sat 10am-7pm, Sun noon-6pm.

Sept 19, noon. **Heath nature trail** for children & young people led by Margaret Freeman; picnic (please bring your own food) & prizes. Meet at Burgh House, New End Sq, NW3 (431 0144).

Sept 26, 2.45pm. **Tinderbox**. David Moses & David Ramm play ancient & modern instruments & tell stories to children. Best for 4- to 8-year-olds.



Detail from *Penguins* by Caroline Taylor, aged six: children's art from September 10.

Purcell Room, South Bank, SE1 (928 3191). £2.  
Sept 26-Oct 31. **The Arabian Nights**. Puppet show for 7-12-year-olds. Polka Theatre, 240 The Broadway, SW19 (543 4888).

### LECTURES

#### MUSEUM OF GARDEN HISTORY

St Mary-at-Lambeth, Lambeth Palace Rd, SE1. Sept 7, 7pm. **Some 17th-century flowers & their later development**, Ruth Duthie. £1, OAPs 50p.

#### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Sept 22, 1.10pm. **Ships of the East India Company**, Alan Pearsall.

Sept 24, 1.10pm. **Billingsgate & the medieval waterfront—the documentary evidence**, Tony Dyson.

Sept 29, 1.10pm. **Liners & tramps in the Port of London**, Robin Craig.

**Workshops** at which you can often handle treasures:

Sept 23, 1.10pm. **Recent work in archaeological conservation**, Suzanne Keene.

Sept 30, 1.10pm. **Medieval coins & tokens**, John Clark.

#### NATIONAL FILM THEATRE

South Bank, SE1 (928 3842).

Sept 5, 3pm. **John Le Carré** interviewed.

Sept 7, 6.30pm. **Ingmar Bergman** talks about Alf Sjöberg.

Sept 26, 3pm. **Paul Shrader** interviewed. £1.30, temporary membership 60p.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Sept 1, 1pm. **Dutch Interiors**, Charles Ford.

Sept 3, 1pm. **Hogarth**, Colin Wiggins.

Sept 10, 1pm. **Gainsborough's portraits**, Angela Cox.

Sept 18, 1pm. **French 18th-century portraits**, Audrey Tyndall.

Sept 22, 1pm. **Turner, lost & found**, Eric Shanes.

#### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323).

Sept 2, 3pm. **Ladybirds**, Joyce Pope.

Sept 11, 3pm. **Project Tiger**, V.P.W. Lowe.

**Films at 3pm**: Sept 3, *Life in the desert: the American south-west*; Sept 7, *The making of a natural history film*; Sept 9, *Building bodies from the Life on Earth* series; Sept 14, *Private life of a jackass penguin & At home with badgers*; Sept 21, *Year of the deer* filmed by Eric Ashby; Sept 30, *Animal Olympians*—the varying mechanics of animal locomotion compared to the Olympic athletes.

#### ROYAL HORTICULTURAL SOCIETY

Old Hall, Vincent Sq, SW1 (834 4333).

Sept 21, 2.30pm. **Plant collecting through the ages**, Dr R. B. Burbage.

#### TATE GALLERY

Millbank, SW1 (821 1313).

Sept 2, 9, 16, 23, 30, 6.30pm. **De Chirico: an introduction**, Laurence Bradbury.

Sept 12, 3pm. **Action painters**, Laurence Bradbury.

Sept 14, 1pm. **Paintings of London**, Gerry Lord.

Sept 17, 1pm. **John Martin: painter of the apocalypse**, Malcolm Warner.

Sept 19, 3pm. **The naked & the nude**, Laurence Bradbury.

Sept 25, 3pm. **Figures in landscape**, Laurence Bradbury.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Sept 5-26, 3.30pm. **Summer in the Air**: Sept 5, *The Desert Song*—the arts of Islam, Eileen Graham;

Sept 12, *All you need is love*—amorous themes in 18th-century painting & sculpture, Ronald Parkinson; Sept 19, *Land of Hope & Glory*—the Victorian dream, Geoffrey Opie; Sept 26, *Gather ye rosebuds while ye may*—flowers in art, Sarah Bowles.

Sept 13, 11am. **The history of the V & A**, Geoffrey Opie.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107).

Sept 1, 1pm. **London as it might have been**, Ralph Hyde, co-author of the book of the same title.

Sept 8, 1pm. **Conserving Wren's work: The restoration of Trinity Library**, Cambridge, Donald Insall.

Sept 12, 2.30pm. **Wren the inventor**, Gianella Nicol.

Sept 15, 1pm. **English painting in the age of Wren**, Michael Liversidge.

Sept 22, 1pm. **Wren the astronomer**, Carol Stott.



## ART

## EDWARD LUCIE-SMITH

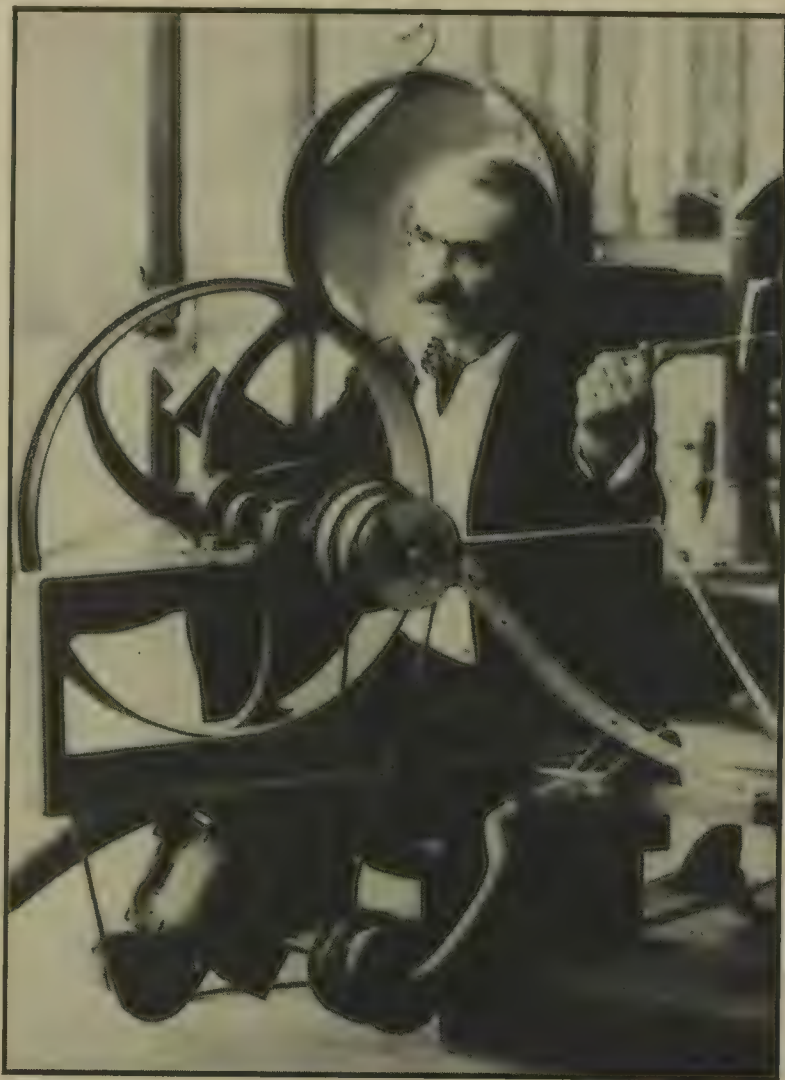
THE EXHIBITION of the month is the Tate's retrospective of Jean Tinguely. This is the first time the artist has been seen here in depth. Tinguely was one of the leading figures in the Kinetic Art movement which began in Paris during the 1950s, but his work was always very different from that of his colleagues—deliberately ramshackle where theirs was immaculate. Tinguely is essentially a prankster and a satirist. His groaning, wheezing, rattling mechanisms take on an unpredictable life of their own and mime the uncertainty of the human condition.

□ Albert Irvin is now 60, but his reputation is only just coming into focus despite an Arts Council Award in 1968 and another in 1975, widespread exhibitions and wide influence as a teacher. The one-man show of broadly brushed colourful abstracts at Gimpel Fils, which opens on September 7, may bring him the kind of success he has long deserved.

□ The Tate Gallery has just set up a highly exclusive new group, within the general framework of the Friends of the Tate Gallery. Called Patrons of New Art, the group aims to provide funds for the acquisition of works by younger artists, which will become the nucleus of a Museum of New Art devoted exclusively to the latest developments. The Tate seems to have been spurred to do this by its desire to acquire work by the ultra-fashionable—and in consequence extremely expensive—young Neo-Expressionists who are now cutting such a swathe through European and American art galleries. Nearly all the artists concerned are German, with a few Americans and Italians. One wonders whether any of the Patrons' largesse will find its way to British painters and sculptors, or if this is patronage purely for export?

□ Merivale Editions are currently offering a remarkably cheap series of original prints—six images issued over a period of six months for only £55. The prints are a mixture of work by contemporary artists and reprints from still surviving historic woodblocks, all in editions of 500. September's offering is *The Lesser Redpole* from Thomas Bewick's classic *History of British Birds*. The prints can be seen at the new Curwen Gallery.

□ There is still time to see a silly season show at the Midland Group in Nottingham. Entitled "Digger", it contains only one object—a giant cardboard facsimile of a mechanical excavator, some 12 feet high and 20 feet long. More serious gallery-goers can also truffle-hunt through the Midland Group's "New Art Platform 2", which presents the work of unestablished artists chosen from a national submission.



Jean Tinguely with *Plateau Agriculture*, 1978: from September 8 at the Tate.

## GALLERY GUIDE

Admission free unless otherwise stated.

## BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **A Century of Modern Drawing: from Tradition to Innovation.** A magnificent loan show from New York's Museum of Modern Art. Artists represented include Seurat, Cézanne, Picasso, Matisse, Hopper, de Kooning, Pollock, Rothko & Rauschenberg. Until Sept 12. £1, OAPs, students & children 50p.

## BROTHERTON GALLERY

77 Walton St, SW3 (589 6848). Mon-Sat 9.30am-5.30pm, Wed until 7pm. **Norman Arlott**, the original illustrations to his book *Norman Arlott's Bird Paintings*. Sept 7-29.

## COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters.** The fabulous collection of Old Master paintings and drawings made by Count Seilern & steered to the Courtauld after many legal difficulties has now had its showing extended until 1983. £1, OAPs, students & children 50p.

## CURWEN GALLERY

4 Windmill St, W1 (636 1459). Tues-Fri 10am-6pm, Sat 11am-4pm. **Victoria Ortiz**, paintings & prints of California by a Colombian artist, Sept 2-Oct 2. Merivale Editions prints still available for inspection (see intro).

## FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Charles Rennie Mackintosh** textiles. **Edward Atkinson Hornel**, a craftsman of the Glasgow school. Sept 14-Oct 1.

## FISCHER FINE ART

30 King St, SW1 (839 3942). Mon-Fri 10am-5.30pm. **Elizabeth Butterworth**. Watercolours & ink drawings, mostly of parrots & tropical birds.

Sept 22-Oct 15.

## GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Albert Irvin**, abstract paintings (see intro). Sept 7-Oct 2.

## ILLUSTRATORS' ART

16A D'Arblay St, W1 (437 2840). Mon-Fri 10am-6pm, Sat 10am-4pm. **Tom Fairs**, oil pastel landscapes, mainly of London's green spaces. Sept 22-Oct 2.

## INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 0493). Tues-Sun noon-9pm. **New Figuration from Spain.** Since Franco, Spanish art has been hurrying to catch up. This show includes artists affected by the Neo-Expressionist current so powerful elsewhere in Europe. Aug 27-Oct 3. Non-members 40p.

## LISSON GALLERY

66-68 Bell St, NW1 (262 1539). Tues-Fri 10am-6pm, Sat until 1pm. **David Mach**, sculpture. Works include an express train made from piles of magazines & an army tank in full camouflage

made from telephone directories. Until Sept 4.

## MARLBOROUGH GALLERY

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Barbara Hepworth**. Carvings in slate, wood & marble, 1933-75. Until Sept 24.

## MATHAF GALLERY

24 Motcomb St, SW1 (235 0010). Mon-Fri 10am-5pm. **Carl Haag & his Contemporaries.** Watercolours by 19th-century Orientalists. Until Sept 16.

## HUGH MOSS GALLERY

12 Bruton St, W1 (499 5625). Mon-Fri 9.30am-6pm. **Festival of Modern & Contemporary Chinese Painting & Calligraphy.** Three more shows in this continuing exploration of a relatively little-known area. **Grace Tong Yang-Tze**, Sept 2-11; **Wang Jiqian**, Sept 15-24; **Liu Guosong**, Sept 29-Oct 9.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Acquisition in Focus: "The Enchanted Castle"** by Claude. This show features the famous painting by Claude which the Gallery acquired just over a year ago & which provided Keats with the imagery for some of the most famous lines in "Ode to a Nightingale". Until Sept 19. **Paintings of the Warm South** by foreign painters in Italy in the 17th century. Includes works by Claude, Poussin & Elsheimer. Sept 29-Nov 28.

## NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Recent Acquisitions.** Includes G. F. Watts photographed by Edward Steichen, a bronze head of the Queen by Franta Belsky, Lord Denning by Bryan Organ & a selection of photographs of Benjamin Britten & friends, a gift from the Britten Estate. Until Oct 17.

## PARKIN GALLERY

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-



Turner's study for *Kew Bridge*: from Turner in the Open Air at the Tate.



6pm, Sat 10am-1pm. **Jean Cocteau & Le Boeuf sur le Toit.** An exhibition of about 50 works by Cocteau relating to the restaurant Le Boeuf sur le Toit which was frequented by artists, poets & musicians including Poulenc, Picasso, Brancusi & Léger between 1922 & 1927. Sept 15-Oct 9.

#### PRIMROSE GALLERY

50 Chalcot Rd, NW1 (586 9218). Mon-Fri 10am-6pm. **The Land of Dreams.** An exhibition featuring Michael Foreman's new book. Sept 13-30.

#### QUEEN'S HOUSE

National Maritime Museum, SE10 (858 4422). Mon-Sat 10am-6pm, Sun 2-5.30pm. **The Art of the Van de Veldes.** A magnificent retrospective devoted to the greatest of all marine artists, held appropriately at the Queen's House, Greenwich, where they once had a studio. The first exhibition of their work in this country. Until Dec 5. 75p. OAPs, students & children 40p; free on Mon.

#### ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Contemporary Indian Art.** A much more comprehensive survey with greater emphasis on what is happening today than the small exhibition presented recently by the Tate. Sept 18-Oct 31. £1. OAPs, unemployed, students, disabled & children 75p.

#### SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat & Sun 10am-7pm. **Summer Show II**, selected by John McLean. Until Sept 12. **Summer Show III**, selected by Richard Francis. Sept 18-Oct 17.

#### TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **De Chirico.** A major exhibition of paintings & some drawings. Until Oct 3. £1. OAPs, students, unemployed & children 12-16yrs 50p, children under 12 free. **Jean Tinguely.** Sculpture which often has moving parts & is made out of junk. Likely to appeal to children too. Sept 8-Nov 28. **Howard Hodgkin: Indian Paintings.** Hodgkin has long been in love with India. These 30 paintings were actually produced there during a short period of intense work in the spring of 1979. The medium is unusual—textile dyes on freshly made, still-wet paper. Sept 22-Nov 7. **Julian Schnabel.** Born in New York in 1951, Schnabel is the first of the much talked of "New Image" painters to have a one-man show in a major British gallery. The bulk of the pictures come from the collection of those enthusiasts for anything *avant-garde*, Charles & Doris Saatchi. Until Sept 5. **Turner in the Open Air.** A new selection of watercolours from the Turner Bequest. Until Dec 31. **Bequest by Mrs F. Ambrose Clark to the Sporting Art Trust.** 17 paintings of English scenes of racing & rural life. Until Sept 18. **Audio, tape-slide, drawings & performance.** A display concentrating on the uses artists have made of sound with still images. Aug 22-Sept 8.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Reynolds Stone.** Major retrospective showing the work of this book illustrator & calligrapher who designed stamps, banknotes, bookplates for the Prince of Wales & Benjamin Britten & coats of arms for HMSO. Until Oct 31. **John Sell Cotman** (1782-1842). A retrospective of watercolours, drawings, oil-paintings & etchings devoted to one of the most quintessentially English of landscape artists. Watercolour is fast coming back into vogue, & the fact that Cotman was primarily a watercolourist makes the show particularly relevant. Until Oct 24.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.50pm. **Sir Christopher Wren**, an exhibition to mark the 350th anniversary of his birth. Plans & sketches for St Paul's recently discovered in the Cathedral, material relating to the restoration of many of the churches that were damaged in the Second World War. Until Sept 26. £1. OAPs, unemployed, students & children 50p; free on Mon 2-5.50pm.

#### Out of town

##### BRUTON GALLERY

Bruton, Somerset (074 981 2205). Mon-Sat 9.30am-5.30pm. **Summer Exhibition.** includes work by Michael Ayrton, Peter Greenham & Valerie Thornton with a group of watercolours & drawings of botanical or entomological subjects by



Portrait of John Cotman: at the V&A.

Vere Lucy Temple. Until Sept 25.

#### CITY ART GALLERY

Mosley St, Manchester (061-236 9422). Mon-Sat 10am-6pm. **Old Master prints & drawings** from Dürer to Boucher. Over 100 of the gallery's best examples, usually kept in store. Sept 1-Oct 30.

#### FITZWILLIAM MUSEUM

Charrington Print Room, Trumpington St, Cambridge (0223 69501). Tues-Sat 2-5pm, Sun 2-5pm. **Prints after Chardin.** Chardin's reputation with his contemporaries rested with his domestic scenes rather than his still lifes. The fame of the former was spread through engravings which made the artist popular far beyond the frontiers of France. Until Sept 26.

#### FRUITMARKET GALLERY

29 Market St, Edinburgh (031-226 5781). Mon-Sat 10am-7pm, Sun 2-6pm. **Scottish Art Now.** Work by six Scottish artists & a film made by Bill Douglas about them. Until Sept 18.

#### CECIL HIGGINS GALLERY

Castle Close, Bedford (0234 211222). Tues-Fri 12.30-5pm, Sat 11am-5pm, Sun 2-5pm. **A Brush with Nature.** Watercolour landscapes including Turner, Constable, Gainsborough, Cotman, Landseer & Lowry. Also oil paintings, ceramics & glass. Until 1983. 20p. OAPs & children free.

#### HOVE MUSEUM OF ART

19 New Church Rd, Hove, E Sussex (0273 779410). Tues-Fri 10am-5pm, Sat 10am-4.30pm, closed 1-2pm. **20th-century British Art Collection.** An exhibition of paintings which the museum has acquired since 1975 including work by Gwen John, Elizabeth Blackadder, David Jones & Carel Weight. Until Sept 30.

#### MIDLAND GROUP

24-32 Carlton St, Nottingham (0602 582636). Tues-Fri 11am-7.30pm, Sat 10am-5.30pm. **Digger,** cardboard reconstruction by Charles Chapman. Until Sept 11. **New Art Platform 2.** See introduction. Until Sept 18.

#### THE MINORITIES

74 High St, Colchester, Essex (0206 77067). Tues-Sat 11am-5pm, Sun 2-6pm. **Chiaroscuro & Constable.** Until Oct 3. **Old New World.** Pre-Columbian art from the British Museum. Sept 4-Oct 17.

#### NATIONAL GALLERY OF SCOTLAND

The Mound, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm (until 6pm daily until Sept 11). **Lookalike.** 86 paintings, from the 16th century to 1960, displayed so as to compare treatments of the same theme by different artists. Includes works by Raphael, Rembrandt, Watteau, Gainsborough, Degas & Van Gogh. Until Oct 24.

#### SCOTTISH NATIONAL PORTRAIT GALLERY

Queen St, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm (until 6pm daily until Sept 11). **John Michael Wright,** the King's painter. Portraits by this 17th-century painter whose subjects range from Charles II & General Monk to a Highland chieftain. Until Sept 19.

#### SOUTH HILL PARK ARTS CENTRE

Bracknell, Berks (0344 27272). daily 7-10.30pm. Sat, Sun also open noon-5pm. **Michael Rennie,** paintings; **Richard Warner,** watercolours. Until Sept 5. **Anthony Davies,** etchings & lithographs including a series of etchings inspired by George Crabbe's poem "Peter Grimes". Sept 11-Oct 17.

#### WATFORD MUSEUM

194 High St, Watford, Herts (92 32297). Mon-Sat

10am-5pm. **What is Abstract Art?** An Arts Council exhibition examining the way in which 20th-century artists have moved towards the abstract. It includes work by Matisse, Picasso & Bridget Riley. Until Sept 11.

## CRAFTS

#### BRITISH CRAFTS CENTRE

43 Earham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Furniture in Context.** Craft furniture has often seemed to lack a coherent decorative style. Here is a chance to see how livable it really is—the pieces are displayed in room settings alongside other decorative & functional craft-work. Until Sept 22. **Studio Glass Now.** Work by members of British Artists in Glass, one of Britain's most prestigious associations of glass workers. Sept 9-Oct 9.

#### CRAFTS COUNCIL GALLERY

12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Making It.** Three leading craftspeople—David Poston (metalwork), Pauline Solven (glass) & Janice Tchalenko (ceramics)—review their own careers & introduce the work of 18 young makers. Until Sept 12. **Colouring Metals.** An exhibition based on the research into colouring metals recently done by Michael Rowe & Richard Hughes. Sept 22-Nov 7. **The New Jewelry of Pierre Degen.** Sept 22-Oct 24.

#### LIBERTY'S

Regent St, W1 (734 1234). Mon-Fri 9am-5.30pm, Thurs until 7pm, Sat 9.30am-5.30pm. **Vivienne Foley,** porcelain designs inspired by the countryside. Sept 23-Oct 7.

#### Out of town

##### ARNOLFINI

16 Narrow Quay, Bristol (0272 299191). Tues-Sat 11am-8pm. **Fresh Out.** Jewelry from degree & diploma shows. Until Sept 25.

##### KATHARINE HOUSE GALLERY

The Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **Eric James Mellon.** Stoneware vessels. Sept 19-Oct 6.

##### OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Tadek Beutlich,** weaving; **Jane Muir,** reliefs in gold & stone & lithographs. Aug 31-Sept 29.

##### WEST SURREY COLLEGE OF ART & DESIGN

The Hart, Farnham, Surrey (0252 722441). Mon-Sat 11am-5pm, Weds until 7pm. **Colour & the Calico Printer,** printed & dyed textiles 1750-1850. 60 dresses, furnishing, patchworks & pattern books. Sept 21-Oct 29.

## PHOTOGRAPHY

#### LIGHT FANTASTIC

48 South Row, Covent Garden Market, WC2 (836 6423). Mon-Sat 10am-8pm, Sun noon-6pm. **European Holography—Human & Celestial Bodies.** A survey of the state of the art on this side of the Atlantic, with special emphasis on three-dimensional portraiture. Until Sept 22.

#### PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **Margaret Bourke-White.** Images by the famous reportage photographer, from her book *You Have Seen Their Faces*, published in 1936. Also photographs by Jill Freedman, Wolf Suchitzky & Ivan Kynnyl. Sept 3-Oct 1.

#### Out of town

##### RPS NATIONAL CENTRE OF PHOTOGRAPHY

The Octagon, Milsom St, Bath (0225 62841). Mon-Sat 10am-5.30pm. The late summer/early autumn crop of exhibitions includes: **Maritime England.** A tribute to the British sailor. Until Sept 5. **Congratulations Diana,** Princess of Wales. An exhibition to celebrate the 21st birthday of the Princess of Wales, including photographs from her babyhood to the birth of her son. Until Sept 5. **Underwater Photography.** Until Sept 11. **Beken's studies of the sailing world.** Until Sept 25. **RPS 126th Annual International Exhibition.** Work submitted by members from all over the world. Sept 10-Oct 9. Admission to all exhibitions £1, OAPs students & children 60p, season ticket £3, family ticket (two adults, two children) £2.

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## SALEROOMS

### URSULA ROBERTSHAW

THE MOST COMPREHENSIVE collection of posters ever to be sold in London will be auctioned at Christie's South Kensington on the evening of September 20. Among artists whose work is included are Mucha, Steinlen, Grasset, Berthon, Mataloni and Hoppler. The period covered spans nearly a century; the spread of styles is wide. Those who specialize in posters concerned with advertising, theatre, sports, war and politics will find much to interest them. It is probable, too, that the catalogue, which will cost about £5, will itself be highly desirable to collectors.

□ There is an unusual item in Phillips's Art Nouveau sale on September 23. William Burges is usually associated with neo-medieval architecture with highly uncomfortable furniture to match but the sale includes a pair of sugar tongs designed by him which look quite practical. They were made by Jes Barketin in 1870 and are expected to fetch £400-£500.

□ The sale of the "lost" Turner we mentioned in our July issue, *The Temple of Jupiter Panellius Restored*, gave a much needed lift to saleroom spirits depressed by recent events: many lots at the London auction houses have not reached their reserves, and one major auction house, in deficit for the year, has had to close an auction room and shed a quarter of its staff. The picture made £600,000 at Christie's, well over the estimate of £200,000-£300,000; and in this sale only 3 per cent of lots were bought in. Perhaps the pain of the buyers' premium is beginning to lose its sting.

The following is a selection of sales taking place in London this month. Viewings are usually held a day or two before the sale. Wine sales on p 81.

### BONHAM'S

Montpelier St, SW7 (584 9161).  
Sept 2, 9, 30, 11am. European oil paintings.  
Sept 2, 9, 16, 23, 30, 2.30pm. European furniture.  
Sept 14, 28, 11am. Silver & plate.  
Sept 16, 11am. European paintings & watercolours.  
Sept 17, 11am. Jewels & objects of vertu.  
Sept 22, 2pm. Prints.  
Sept 23, 11am. Modern paintings.  
Sept 24, 11am. Clocks, watches, barometers & scientific instruments; European porcelain.  
Sept 29, 10.30am. Furs.  
At the Pump Room, Bath, Avon:  
Sept 24, 7.15pm. Charity sale of theatrical memorabilia in aid of the Theatre Royal, Bath, Appeal.  
CHRISTIE'S SOUTH KENSINGTON  
85 Old Brompton Rd, SW7 (581 2231).  
Sept 3, 2pm. Postcards, cigarette cards, Baxter prints, Stevengraphs & printed ephemera.  
Sept 7, 14, 21, 28, 2pm. Costume.  
Sept 9, 2pm. Toys, trains & games; Cameras & photographic equipment.  
Sept 16, 2pm. Lead soldiers.  
Sept 17, 2pm. Dolls.  
Sept 20, 5.30pm. English & Continental posters.  
Sept 21, 2pm. Staffordshire, Goss, pot lids & commemorative ware.  
Sept 23: 10.30am, Doulton ware; 2pm, Mechanical music.  
Sept 24, 2pm. Art Nouveau & Art Deco.  
Sept 29, 10.30am. Marine & sporting pictures, drawings & watercolours.

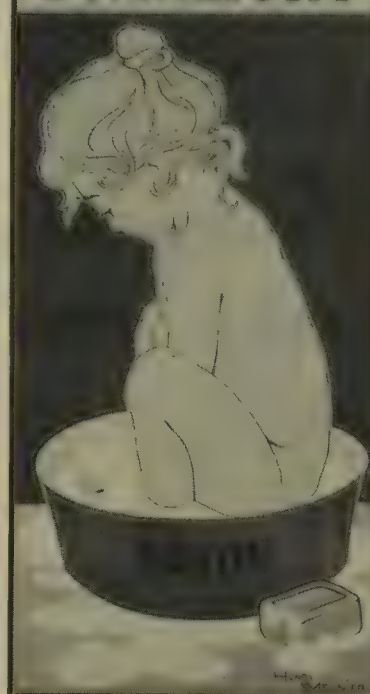
### STANLEY GIBBONS

Drury House, Russell St, WC2 (836 8444).  
Sept 8-10, 1.30pm. All-world stamps, featuring British Africa & Great Britain.

### PHILLIPS

7 Blenheim St, W1 (629 6602).  
Sept 3, 10, 17, 24, 11am. Silver & plate.  
Sept 6, 13, 20, 27, 11am. Furniture, carpets & objects.  
Sept 6, 2pm. Modern British paintings.  
Sept 7, 14, 21, 28, 11am. Furniture, carpets & works of art.  
Sept 7, 21, 1.30pm. Jewelry.  
Sept 8, 22, 11am. Oriental ceramics & works of art.  
Sept 13, 2pm. Prints.  
Sept 15, 29, 11am. European ceramics & glass.  
Sept 15, noon. Postcards & cigarette cards.  
Sept 15, 2pm. Arms & armour.  
Sept 16, 11am. Musical instruments.  
Sept 20, 2pm. Oil paintings.  
Sept 22, noon. Pot lids, fairings, Goss & commemorative china.  
Sept 23, 11am. Art Nouveau & decorative arts.  
Sept 27, 11am. Watercolours & drawings.  
Sept 30, 11am. Costumes, lace & textiles.  
SOTHEBY'S

## STARLIGHT



Colour lithograph by Henri Meunier: on sale at Christie's South Kensington on September 20.

34/35 New Bond St, W1 (493 8080).

Sept 17, 24, 10am. Oriental rugs & carpets.  
Sept 23: 10.30am & 2.30pm. Coins; 11am, Silver; 2.30pm, 18th- & 19th-century British watercolours & drawings.  
Sept 24, 10am. English furniture.  
Sept 29, 11am. Victorian drawings & watercolours.  
Sept 30: 10.30am & 2.30pm. Jewels for the collector 1700-1935; 11am & 2pm. Stamps.

### Antiques fairs

Sept 2-4. 16th Annual East Anglia Antiques Fair, Athenaeum, Bury St Edmunds, Suffolk. Thurs. Fri 11am-8pm, Sat until 5pm. 50p, children 10p.  
Sept 14-25. Chelsea Antiques Fair, Chelsea Old Town Hall, King's Rd, SW3. Mon-Sat 11am-7.30pm, Sept 25 until 6.30pm. £1.50 inc catalogue.  
Sept 25. Charity Antiques Fair in aid of Action Research for the Crippled Child, Haslemere Hall, Haslemere, Surrey. 10am-5pm. 30p.  
Sept 30-Oct 2. 7th Annual Perthshire Antiques Fair, Station Hotel, Perth, Tayside. Thurs, Fri 11am-8pm, Sat until 5pm. 50p, children 10p.



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## A cry for HELP!

TODAY loneliness and hardship can often be found hidden behind the neatly drawn curtains of our towns and cities. Elderly people that are both proud and respected, who have devoted their lives to the care of others, living perhaps in want where you would least expect to find it.

They need our help and yours. With accommodation, or assistance towards nursing home fees or fuel costs. For this the NBI relies entirely on donations or legacies. Every little counts. Don't let our pleas go unheeded!

# NBI

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for those who have cared

THE SECRETARY DEPT ILN (S)  
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# MUSEUMS

## KENNETH HUDSON



Blake engraving in 1821 edition of *Virgil*: from September 17 at the British Library.

ALL THE BIG MUSEUMS suffer from a complaint which can be described nicely as an embarrassment of riches and nastily as constipation or miser's disease. They own and contain far more than they can ever hope to show, even in 1,000 years of special exhibitions, and ordinary mortals have to take their word that they really do possess the mountains of treasures to which they lay claim.

□ The Science Museum has hit on the bright and popular idea of letting the public look inside one of its major warehouses once a year, and its Open Day at Wroughton, this time on September 12, has become a popular outing. The Wroughton Open Day is a delightful occasion up on the Wiltshire Downs and as unlikely a place for storing superannuated technology as one could possibly think of.

□ The Virgil exhibition at the British Library provides the visitor with another opportunity to guess at a museum's vast accumulation of carefully stored delights. Most of the other new exhibitions this month, however, are not the tip-of-the-iceberg kind. Their exhibits have mostly been borrowed and brought in from outside: Moravian archaeological excavations at the British Museum; Navajo Weaving at the Horniman; and two ventures at the Commonwealth Institute, one on Australian bark paintings and ceramics and the other on Trinidad artist, Tony Jadunath.

□ Nothing succeeds so well as bad news, and what appeared to be a threat, in the now celebrated Rayner Report, to close the Museum of Childhood in Bethnal Green has brought an encouraging upsurge of visitors to the Museum in recent weeks, all of them anxious to see why and where the murder was to be committed. The Museum is an offshoot of the Victoria and Albert, and in the opinion of more than a few heretics the child is a good deal livelier than the mother.

## MUSEUM GUIDE

Admission free unless otherwise stated.

### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **A Choice of Design 1850-1980.** The story of Warner & Sons, a textile firm which catered both for the well-to-do & the every-penny-counts ends of the trade. Until Sept 12. **Tie-dye & Batik by Children.** Winning entries in a fabric-dyeing competition. Until Sept 12.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Excavating in Egypt.** The creation, organization, discoveries & achievements of the Egyptian Exploration Society, with many interesting sidelights on both archaeology & social history. Until Jan 9, 1983. **From Village to City in Ancient India.** 5,000 years of Indian civilization in relation to the world's other great river civilizations, Egypt, China & Mesopotamia, which are well represented elsewhere in the Museum. Until Sept 5. **Great Moravia.** Discoveries made in the

course of recent excavations in southern Czechoslovakia. Not without political implications. Sept 10-Jan 9, 1983.

### British Library exhibitions:

**Demons in Persian & Turkish Art.** An exhibition of sophisticated horrors. Devils in late 15th- to early 19th-century Persian & Turkish manuscripts. Dracula fangs, blood-filled eyes, clawed feet & the rest. Until Jan 16, 1983. **Virgil: the 2,000th anniversary.** Virgil died at Brindisi in 19bc. This exhibition illustrates the influence of his work through the ages & into our own times. Many translations & editions of his poems are on show. Sept 17-Feb 27, 1983. **Sassoon Hebrew Manuscripts.** Small exhibition of illuminated bibles, prayer books, legal codes, communal records & amulets from the collection of David Solomon Sassoon. Until Dec 31.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Paintings, drawings & etchings** by Tony Jadunath, now living in London but originally from Trinidad. Sept 6-Oct 2. **Recent**

**Ceramics & Oenpelli Bark Paintings from Australia.** Sept 15-Oct 17. 50p, OAPs, students & children under 16 free.

### GRANGE MUSEUM OF LOCAL HISTORY

Neasden Lane, NW10 (452 8311). Mon-Fri noon-5pm, Wed until 8pm, Sat 10am-5pm. **Ernest George Trobridge: architect extraordinaire.** The work of an architect who rose above suburbanism & considerably enlivened the appearance of north-west London. Arranged in collaboration with students from the School of Architecture at Oxford Polytechnic. Until Sept 25.

### HORNIMAN MUSEUM & LIBRARY

London Rd, SE23 (699 1872). Mon-Sat 10.30am-6pm, Sun 2-6pm. **Navajo Weaving 1850-1980:** the Indian weavers of the American south-west. A tradition with an extraordinary resistance to debasement & tourist pressures. Sept 25-Aug 31, 1983.

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2-6pm. **Cecil Beaton War Photographs 1939-45.** Britain, the Western Desert, the Middle East & China. Until Oct 10. 60p, OAPs & children 30p. **The Screen Goes to War.** Second World War filming, illustrated by documents, equipment & stills, with film shows in the Museum's cinema. Until Sept 26. **Sculpture of the Two World Wars.** A selection of objects in bronze, marble, plaster & wood. Until Dec 11.

### LONDON TRANSPORT MUSEUM

39 Wellington St, WC2 (379 6344). Daily 10am-6pm. **Rails in the Road.** The exhibition recalling trams & the part these solid, reliable, non-polluting vehicles played in moving millions of people safely & cheaply around the Metropolis every week for over 80 years, until they were finally banished soon after the end of the Second World War. Until Dec 5. £1.60, children 80p.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780.** The London silversmiths in the heyday of their skill & prosperity, with fascinating details of techniques, products, costs & customers. The exhibition includes a reconstruction of an 18th-century silversmith's workshop. Until 1983. **Shipbuilding on the Thames.** An exhibition arranged by the Worshipful Company of Shipwrights to mark the 200th anniversary of their grant of livery. A survey of major Thames shipbuilding projects of the period. Until Oct 17.

### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. The Museum offers a fine variety of exhibitions at the moment. They include **Vasna: Inside an Indian Village**, which aims at realism & authenticity, rather than exotic appeal & enhancement. **African Textiles** closes in October, but **Hawaii & Asante: Kingdom of Gold** continue. The Museum's latest exhibition, **Thunderbird & Lightning**, is an introduction to the life of the original inhabitants of north-east America, as it was between 1600 & 1900, when the European colonizers were sucking the lifeblood out of the traditional culture.

### NATIONAL MARITIME MUSEUM

Romney Rd, SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. **Schweikardt at Greenwich.** Photographs by the American photographer of marine subjects, the present theme being big yachts & the America's Cup. Until Oct 7. **Toll for the Brave.** The story of the mysterious loss of the *Royal George*, which sank off Spithead 200 years ago during minor repair operations, with the loss of 600 lives. The exhibition includes relics from the wreck, including the ship's bell & articles made from the ship's timbers. Until Dec 31.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Indian Wildlife Prints.** A selection from the Museum's library, providing background information for a lecture on the conservation of the tiger & its habitat. Until Sept 30.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **This Is It.** The history of methods of recording information. How computers, microelectronics & telecommunications produce, store & transmit information. Until Sept 5. **The Great Cover-Up Show.** Items from the Museum's collection of protective clothing, together with loans from elsewhere. The exhibits relate to bomb disposal, motor racing, steel-

making, ballet dancing & include the fireproof suit worn by the man who lit the Royal Wedding fireworks. Until Feb 28, 1983. 80p, OAPs & children 40p. On Sept 12 the Science Museum is holding its third **Open Day** at Wroughton Airfield, near Swindon, Wilts, featuring agricultural machinery, fire fighting, space science & all types of transport with working demonstrations.

### Out of town

### COTSWOLD COUNTRYSIDE COLLECTION

Northleach, Glos (0285 5611). Mon-Sat 10am-6pm, Sun 2-6pm. The collection is housed & displayed in the district's former House of Correction, a noteworthy model prison. Visitors are shown a fine range of agricultural tools, implements & techniques of the age of horse-power. Special exhibitions illustrate the details of the farming year. Splendid collections, splendidly presented. 40p, OAPs & students 25p, children 15p.

### CROXTETH HALL

Croxteth Country Park, Liverpool (051-228 5311). Daily 11am-5pm. **Liverpool Fashion:** dresses made or worn on Merseyside 1837-1980. The development of the Liverpool dress trade, from the products of early Victorian dressmakers to the *avant-garde* fashions produced by students of the Liverpool Polytechnic School of Fashion in the last two decades. The items on show range from a red serge bathing outfit worn by the wife of a south Liverpool doctor to the grand dresses belonging to the wife & daughters of Walter Holland, shipowner. Until Sept 26. Hall & exhibition 50p, OAPs & children 25p; omnibus ticket admits to hall, walled garden & farmyard, £1.20, OAPs & children 60p.

### MERSEYSIDE MARITIME MUSEUM

Pier Head, Liverpool (051-236 1492). Daily 10.30am-5.30pm. **Great Liners.** An exhibition centred around a newly restored model of the *Titanic*, with relics & models from other liners with Liverpool connexions. Until 1983. 40p, OAPs, students & children 20p.

### MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **The Other India.** The work of six contemporary Indian photographers. This is the third part of a series of five exhibitions on aspects of contemporary Indian art & culture. There is a supporting programme of film shows & other events. Until Oct 3.

### PLATT HALL

Gallery of English Costume, Rusholme, Manchester (061-224 5217). Tues-Fri 10am-6pm. Manchester believes this is the best costume museum in Britain & the assessment could well be right. The current exhibitions are **Chic 1920-40.** The complete range of the best people's clothes, including evening dresses, beach pyjamas & top hats. Until Sept 30. **Births, Marriages & Deaths.** The full span of Victorian life, from the cradle to the grave. Christening robes, maternity binders, bridegrooms' waistcoats & widows' veils. Until Sept 30.

### WAKEFIELD MUSEUM

Wood St, Wakefield, W Yorks (0924 361767). Mon-Sat 12.30-5.30pm, Sun 2.30-5.30pm. **Charles Waterton, Traveller & Naturalist (1782-1865).** An exhibition to celebrate the 200th anniversary of the birth of Charles Waterton of Walton Hall, who created the first nature reserve in England at his home. Items on display include his collection of exotic birds & animals on permanent loan from Stonyhurst College. Other exhibits relate to Waterton's travels to Guyana (1812-24) & to his special method of taxidermy. Until Dec 5.

### WHITWORTH ART GALLERY

University of Manchester, Whitworth Park, Manchester (061-273 4865). Mon-Sat 10am-5pm, Thurs until 9pm. **Indian Costumes from Guatemala.** Handwoven & embroidered costumes from the highland villages of Central America. Until Sept 11. 50p, OAPs, students, unemployed & children 25p.

### YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 1-5pm. **The Vikings in England & in their Danish Homeland.** The last month of this great crowd-puller & money-spinner. The exhibition covers the eighth-11th centuries & makes a valiant attempt to persuade us that the Vikings were better than we thought. Well worth the waiting outside & the pushing & shoving inside. Until Sept 30. £1.50, children 75p.



## RESTAURANTS

ALEX FINER



CHRISTINE SIMPSON

EATING OUT is an evening's entertainment in itself. But for those trying to double their pleasure with, say, a visit to the theatre on the same night, fitting in the eating can prove a problem. A bite before can suffer from the inexorable countdown to curtain up and the length of the journey to the theatre. Eating after can be irritating if you have rushed, stomach rumbling, to order and then have to wait forever nibbling bread. How therefore can you avoid the prospect of either a bolted meal or a lost appetite?

An original solution is offered by **Verrey's**. The new management of Michael and Nina Richards proposes you take a course or two before your show and return to finish the meal later. There is a four-course set dinner for £9.50 including potted shrimps and fresh salmon mayonnaise as well as a more extensive and more expensive *à la carte* menu. A further attraction is the jazz which wafts in from the Melody Room where you can enjoy a cocktail and superior bar snacks. Located near Oxford Circus, this is convenient for the Palladium but less so for other theatres.

The cultural oases of the Barbican and the South Bank offer their own places to eat. There are two restaurants at the Barbican which, complete with its "set down" arrivals area, resembles nothing so much as an international airport. **The Cut Above** is intended to be just that and is a carvery offering a three-course meal and coffee for £8.25. Its great merit is that the first course is on your table within five minutes of finding the restaurant, on level 7, and entering. The wine list is commendable, if short, with house

wine at £3.50 and at the top of the range a French-bottled Fleurie, Moreau Fontaine 1978 at £8.50. The food, however, proved less than exciting. Although the menu invites you to carve, you are certainly not encouraged to do so. I insisted, only to discover that the pork was very dry and there was no rare beef. (I inspected two subsequent joints of beef, which proved to be equally badly cooked.)

Just as the South Bank is architecturally superior to the Barbican, so is its main restaurant. The **National Theatre** restaurant offers menus at £7, £8.50 and £12 inclusive of cover, service and VAT. On this occasion I ate before the play and lingered secure in the knowledge that my seat was just a flight of stairs away. The £7 menu seemed the most adventurous. The choice of starter was fresh shrimp and tomato soup or a light and creamy onion tartlet. To follow came one of the specialities, seafood pie with a herb sauce, or an ambitious marinated rabbit *dijonnaise*. Vegetables were plentiful but overcooked. The French-bottled house wine was £4.40. There was Stilton on the cheeseboard and an acceptable dessert trolley. Altogether good value and a thoroughly relaxed way to start an evening out.

Shaftesbury Avenue is the true heart of theatreland and I have reserved my strongest praise for **L'Escargot** which lies in Soho's Greek Street just a few moments' walk away. The restaurant upstairs has received a broad welcome and celebrity patronage since the establishment reopened just over a year ago. But also deserving of special attention from the theatre-goer is the brasserie on the ground floor. I must declare my friendship with the proprietor, Nick Lander; but I can promise that I have eaten there incognito and received all that can be desired in a post-theatre meal—speedy service, a flexible menu and a lively atmosphere enhanced by an occasional bit of piano playing.

Gâteau of duck livers and steak tartare are among the starters and you can eat just one of these or go on to regular main course favourites such as cold poached breast of chicken with a mild curry sauce or tortellini with a cream and parmesan sauce. There is a short list of daily specials and an inspiring range of Californian wines from which to choose, as well as a French house champagne at £12.95. The Californian dessert wine, available in half bottles, is well worth wrapping your palate around. One course, plenty of wine and coffee came to £8 a head on my most recent visit. It was far better value than the play.

Verreys, 233 Regent St, W1 (734 4495). Mon-Fri 12.30-2.45pm, Mon-Sat 6-11.15pm. CC All

The Cut Above/Level 7, The Barbican Centre, Silk St, EC2 (588 3088). Daily noon-3pm, from 6pm, last orders half an hour after the end of the last performance. CC All

National Theatre Restaurant, South Bank, SE1 (928 2033). Mon-Sat 5.30-11.30pm. CC All

L'Escargot, 48 Greek St, W1 (437 2679). 12.30-2.30pm, 5.30-11.15pm. CC All

## THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

**Bubb's**

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Must book. CC None ££

**Le Café des Amis du Vin**

12-13 Covent Gdn, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight. 3-6pm tea & light meals.

An authentic French flavour to this bustling, sometimes smoky, brasserie with a blackboard offering daily specials & a good cheeseboard & *fromage blanc* to follow. CC All ££

**Chalcot's Bistro**

49 Chalcot Rd, NW1 (722 1956). Daily 12.30-3pm, 7-10pm. Colin Thompson & wife Lynn are getting

deserved attention for their fine food in intimate NW1 surroundings. CC A, Bc, DC ££

**Connaught Hotel Restaurant**

16 Carlos Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier through a wine list which need not prove expensive—and possibly a film star at the next table. CC A £££

**Dorchester Hotel**

Park Lane, W1 (629 8888). Daily 12.30-3pm (Sun until 2.30pm), 6.30-11pm (Sun from 7pm).

Remains a grand place with the duck & the *fruits de mer* attractive to the palate. CC All £££

**Dumpling Inn**

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight. Sat, Sun noon-11.45pm.

The dumplings certainly are in: pork & beef especially. Excellent Peking duck & toffee apples. Peking cuisine. CC AmEx, Bc, DC ££

**Four Seasons**

69 Bamsbury Rd, N1 (607 0857). Mon-Fri 12.30-2.30pm, Mon-Sat 7-11pm.

Intimate dining (outdoors if weather permits) for no more than 20. French cuisine well worth tracking down to this Islington sidestreet. CC A, Bc ££

**Golden Carp**

8a Mount St, W1 (499 3385). Mon-Fri noon-3pm, Mon-Sat 6-11pm.

Good fish restaurant with sole bonne femme particularly enjoyable. If you like pancakes give them a try here. CC All ££

**Grapes**

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight.

Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with live jazz. CC A, Bc ££

**Au Jardin des Gourmets**

5 Greek St, W1 (437 1816). Mon-Fri 12.30-3pm, Mon-Sat 6.30pm-midnight (last orders 11pm).

Excellent food & service. French cuisine. Private without being small. CC All ££

**Maggie Jones's Restaurant**

6 Old Court Pl, W8 (937 6462). Mon-Sat 12.30-2.30pm, daily 7-11pm.

Sawdust on the floor, a prowling tortoiseshell cat & old bench seats with high backs create the atmosphere. Eat heartily of the cauliflower cheese, chicken & artichoke pie or beef olives. CC All ££

**Khan's Tandoori Restaurant**

13/15 Westbourne Grove, W2 (727 5420). Daily noon-3pm, 6pm-midnight.

Crowded tables, imitation marble palm trees &

electric service, the manager leading his troops by example. Mainline Indian food & good value. For the gregarious. CC All ££

**Leith's**

92 Kensington Park Rd, W11 (229 4481). Daily 7.30pm-midnight.

Fashionable food, décor & clientele. A pricey treat for fans of Prue Leith. CC All £££

**Meridiana**

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian in Fulham Road with a first-floor terrace overlooking the traffic. Good pasta & fish. The fish soup deserves special mention as does the charcoal grill. CC All ££

**Mirabelle**

56 Curzon St, W1 (499 4636). Mon-Sat 1-2.15pm, 7-11pm.

Fine food & outstanding wine list. The £11 set lunch provides excellent value in this classy joint. The restaurant reopens, newly refurbished, in the second week of September. CC All ££

**Odins**

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. CC None £££



## Osteria

430 King's Rd, SW10 (355 0935). Mon-Fri noon-2.30pm, 7-11.15pm.

Italian food in a pleasant basement bistro with some tables set in semi-private alcoves. Imaginative menu. cc AmEx, Bc £

## Peachey's

205 Haverstock Hill, NW3 (435 6744). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Friendly service & care in the kitchen continue to keep this neighbourhood restaurant popular. Next door to the Screen on the Hill cinema. cc All ££

## Porte de la Cité

65 Theobald's Rd, WC1 (242 1154). Mon-Fri noon-3pm, 6.30pm-1am (last orders 11.30pm).

The service is good, the vegetables fresh, & if you have an appetite the duck pie is particularly satisfying. cc All ££

## Restaurant Mijanou

43 Ebury St, SW1 (730 4099). Mon-Fri 12.30-2pm, 7.30-10pm, Fri until 11pm.

The Blechs have brought their famous restaurant from the Wye Valley to The Smoke. Magnificent soups, but mainly a place for those who like rich food: elderberry & juniper sauce is not met every day. cc AmEx, A, DC ££

## Le Routier

Camden Lock, Commercial Pl, NW1 (485 0360). Daily 12.30-2.30pm, 7-11pm.

Bistro food by Camden Lock. Jolly & informal. Eat out on a quiet patio among the canal long-boats & Victorian warehouses if the sun shines. cc A, AmEx ££

## Sheraton Park Tower, The Trianon

101 Knightsbridge, SW1 (235 8050). Sun-Fri 12.30-2pm, daily 7-11pm. A fine restaurant with reasonable prices where the bouillon is perfect & the quails' eggs are too great a temptation to resist. Sweet trolleys of the highest quality. cc All £££

## Simpson's-in-the-Strand

100 Strand, WC2 (836 9112). Mon-Sat noon-3pm, 6-10pm.

Old England lives on in this celebrated mutton & beef house now in its 154th year. We enjoyed the oxtail as much as the famed dishes. cc A, Bc ££

## Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm. Tues-Sun 7.30-11pm.

Indulge yourself in the sumptuous *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. cc AmEx £££

## Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential. cc AmEx £££

## Terrazza Est

125 Chancery Lane, WC2 (242 2601). Mon-Fri 12.15-3pm, 6.30-11.30pm.

Italian, airy & spacious upstairs, offering a set dinner menu for £5.50 without service or wine. cc All ££

## The White House Restaurant

Albany St, NW1 (387 1200). Mon-Fri 12.30-3pm, Mon-Sat 6.30-11.30pm.

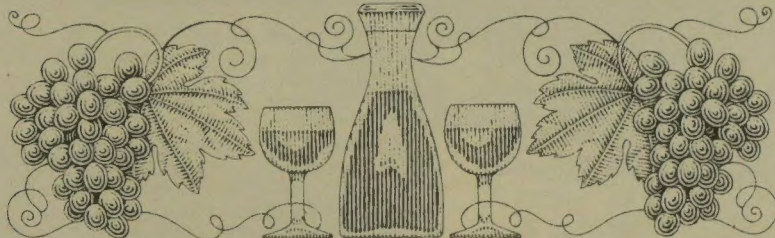
Under the Regent's Park hotel of the same name. Comfortable, good service & a broad French menu. cc All £££

## White Tower

1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

Attentive service in London's original, plush & upmarket Greek restaurant. Hors d'œuvres & Aylesbury duckling among specialties. Retina available but also good French list. cc All £££

## WINE BARS



Where two prices for a wine appear (e.g. 60p/£3), the first is for a glass & the second for a bottle.

## Davicos

198 Fulham Rd, SW10 (352 0251). Mon-Fri 11am-3pm, 5.30-11pm, Sun noon-2pm, 7-10.30pm.

A new management has greatly improved the wine list since the time when the bar was called Bray's. The house French wines are acceptable at 70p/£3.50 & the house champagne is £9.50. 1978 Thorin Beaujolais is good at £4.50 & there is also Muscat de Beaumes-de-Venise—the sweet *vin doux naturel* from the Rhone—at £1 a glass, which can be drunk either as an aperitif or as a dessert wine. The help-yourself food is recommended — marmalade-glazed ham is £1.20 with a good choice of salads. Rombout coffee is 40p & all the newspapers hang à la brasserie.

## Russkies

6 Wellington Terrace, Bayswater Rd, W2 (229 9128). Mon-Sat 11.30am-3pm, 5.30-11pm, Sun 7-10.30pm.

The cellar named after the embassy opposite benefits from a close relationship with the British importers of the excellent Torres wines from Catalonia. The house wines, Vina Sol dry white & Coronas full red, are therefore above average in terms of quality, without being expensive at 75p/£4. The top of the Torres range available is the famous Black Label Gran Coronas 1975 at £14.50. There are good wines from Australia (Château Tahlbilk Marsanne 1980, £4.95), California (Mondavi's Fumé Blanc, £9.50), New Zealand (Cooks Riesling Sylvaner, £4.50) & South Africa (Roodeberg full red, £4.25) as well as bottles from Lebanon & Chile. Traditionalists may choose from selected classed growth clarets & fine champagne at fair prices. About a dozen wines are available by the slim glass ranging from 70p-90p. Dunmow sau-

sage & baked potato are £1.95, chili is put on came on the premises for the same price & there is good garlic bread & coffee.

## Tattershall Castle

Victoria Embankment, SW1 (839 6548). Mon-Sat 11am-3pm, 5.30-11pm, Sun noon-2pm, 7-10.30pm. Open in the afternoons for soft drinks, teas, coffees & snacks on deck.

This newly-opened floating pub is moored on the north bank of the Thames between Hungerford & Westminster bridges. Tattershall Castle started life in 1934 as a paddlesteamer ferry boat on the Humber &, after being rescued from the breakers' yard, is now operated by Chef & Brewer. There are three bars where you can get a full range of drinks & there is wine on tap—rosé, muscadet, liebfraumilch or medium dry—at 75p a glass. A buffet bistro serves various salads & steak & kidney or Tattershall pies.

## This month's wine events and sales include:

Sept 4, 5. 8th Festival of English Vineyard Wine, Valley Wine Cellars, Alfriston, E Sussex. Daily noon-6pm. £3 includes souvenir glass & four wine tastings.

Sept 13, 6pm. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

Sept 22, 10.30am. Fine & rare wines, spirits & vintage port. Sotheby's, 34/35 New Bond St, W1 (493 8080). Wine sales held in Bloomfield Pl, opposite the main building.

Sept 23, 11am. Fine claret. Christie's, 8 King St, SW1 (839 9060).

## Peta Fordham's wine of the month

Anyone looking for a decent claret at a sensible price will find one under the reliable name of Cordier for £3.15. The present one is a 1980 & it can be found widely. Ring Cordier-Laurent-Perrier on 049 46 2571 for local stockists.

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## BRIEFING

### OUT OF TOWN ANGELA BIRD

ENGLISH VINEYARDS stretch from Derbyshire to Cornwall and from Wales to East Anglia. Though both black and white grapes are grown, almost all the wine produced is white. A list of some 70 English vineyards open to the public can be obtained from the English Vineyards Association, the Ridge, Lamberhurst Down, Kent (free with sac). They include Pilton Manor near Shepton Mallet in Somerset, which is open from noon until 6pm on September 5, and the Hambledon vineyard in Hampshire, open between 2.30pm and 5.30pm on August 31. The Festival of English Vineyard Wine takes place at Alfriston, E Sussex from September 3 to 5 (see p81).

□ The town of Frome, in the heart of Cheddar country, holds its annual Cheese Show on September 22 (see listings). Many roadside farms in Somerset also offer local cheese for sale, though be warned that some are pretty powerful. You can watch cheese- and butter-making at the Chewton Cheese Dairy, Priory Farm, Chewton Mendip, near Wells in Somerset and buy some of the three Cheddars produced there, as well as locally made Caerphilly and goats' milk cheese. The dairy is open daily from 8.30am to 5pm, Sundays from 9am to 1pm, and the full process begins at 9am and 1pm. If you prefer the cheese to come to you, the renowned London cheese shop of Paxton & Whitfield will, for £9 a month, post a changing selection of five English and foreign cheeses to addresses in Britain and Northern Ireland. Details of their cheese club from 93 Jermyn St, London SW1.

□ The 10th edition of the English Tourist Board's *Let's Go* book, out this month, gives details of 1,300 hotels offering reduced rates for low season breaks of two nights or more, at average prices of £39 per person for two nights with breakfast and dinner. The book is free from the ETB, Admail 14, London SW1.

Until Sept 4. **Edinburgh International Film Festival.** Some 70 new feature films screened in the new Filmhouse complex; selected films linked to audience discussion with film-makers. 88 Lothian Rd, Edinburgh (031-228 2688).

Until Sept 5. **Arundel Festival.** This year's guests include The Ukrainian Dance Company, the New Shakespeare Company with the Regent's Park production of *The Taming of the Shrew* & the Orchestra of St John's Smith Square. Arundel, W Sussex (0903 883474).

Until Sept 11. **Edinburgh International Festival.** Performances by artists from over 20 countries with special emphasis this year on Italian music & theatre. Performances by La Piccola Scala, Milan, & the American Repertory Theatre. Also a major exhibition of British watercolours. Information 21 Market St, Edinburgh 1 (031-226 4001); box office 031-225 5756, cc A, AmEx.

Until Sept 11. **Edinburgh Festival Fringe.** Plays, revues, music & opera. Various venues, Edinburgh (031-226 5259).

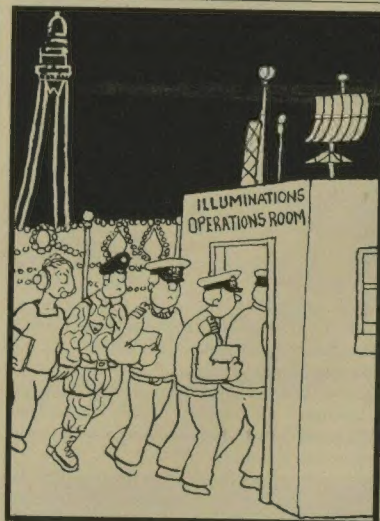
Until Sept 11. **Edinburgh Military Tattoo.** Music by massed pipes & drums & military bands & displays. Castle Esplanade, Edinburgh. Mon-Wed 9pm, Fri, Sat 7.45pm & 10.30pm. £2.50-£5, box office 1 Cockburn St, Edinburgh 1 (Prestel 36084). Until Sept 18. **Churchill Son et Lumière.** Review of Winston Churchill's life, recorded by Barbara Jefford & television's recent Churchill, Robert Hardy. Seats are under cover in case of bad weather. Chartwell, Nr Westerham, Kent (073278 483). 8.30pm. Tues, £3.50, Wed-Sun & Aug 30, £4.50-£5.50.

Sept 3-Oct 31. **Blackpool Illuminations.** 50th anniversary for the famous display of lights. This year's switch-on is performed by Rear-Admiral Sandy Woodward, the Falklands task force commander. Blackpool, Lancs. Sept 3, 9.15pm, thereafter at dusk.

Sept 4, 10am. **Royal Highland Gathering.** All the traditional activities of caber-tossing, shot-putting, bagpipe playing & highland dancing. Braemar, Grampian. £1.50, children 50p.

Sept 4, 8pm. **Classical Piano Trio** play music by Beethoven, Mozart & Haydn in Wilton's Double Cube Room. Take a picnic to enjoy in the grounds beforehand. Wilton House, nr Salisbury, Wilts (0722 743115). £11.

Sept 4, 5, 9.30am. **Chatsworth Country Fair.** Rural delights include gundog tests, lurcher racing, a ferret show, the Band of the Coldstream Guards, helicopter rides &, on Sun, sheep dog trials. Chats-



Rear-Admiral Woodward switches on: at Blackpool September 3.

worth, nr Bakewell, Derbys. £2, OAPs & children £1, car park £1.

Sept 4-18. **Salisbury Festivities.** Included are performances by Julian Lloyd Webber, Kyung-Wha Chung, Peter Skellern, Victor Borge, People Show Cabaret, Shared Experience & Cambridge Footlights. Details from The Playhouse, Salisbury, Wilts (0722 25173).

Sept 5, 10am-5pm. **National Dyke Jump Championships.** Recalling the days when fenland farmers had to vault across the drainage ditches dividing their flat fields, competitors attempt to cross a specially built lagoon. Few stay dry. Other entertainment includes a funfair & sideshows. Ferry Meadows, Peterborough, Cambs. 50p for car & all occupants.

Sept 6, 7.45am. **Abbots Bromley Horn Dance.** Dancers, hobby horse, fool & other characters meet for a blessing in the parish church for their ancient rite. At 8am, carrying reindeer horns, they set out to dance through the village until evening, visiting farms, pubs, cottages & Blithfield Hall. Abbots Bromley, nr Rugeley, Staffs.

Sept 10-12. **Farnborough International Air Show.** Three days when this aerospace exhibition is open to the public. Farnborough, Hants. Daily 9.30am-

7pm. Fri £5, children £3, car park £5; Sat, Sun £4, children £2, car park £4.

Sept 13-18. **Southampton International Boat Show.** Britain's largest in-water boat show attracts 600 exhibitors. Mayflower Park, Southampton, Hants. Mon-Fri 10am-8pm, Sat 9am-7pm. £1.60, OAPs free, children 80p.

Sept 15-Oct 5. **Portchester Castle Son et Lumière.** The history of the castle from Roman fortress to the Napoleonic wars. Henry V is reputed to have set sail for Agincourt from here in 1415. Seats are under cover, within the castle walls. Portchester Castle, nr Fareham, Hants. Sept 15-25, daily 8.30pm, thereafter 8pm. £3, OAPs & children £2. Box office 0329 231942.

Sept 18, 19, 11am. **Southend Pier Festival.** Events held on the world's longest pleasure pier (1½ miles) start with a parade; each day has bands, folk music, Punch & Judy. Southend-on-Sea, Essex.

Sept 18-Oct 3. **Windsor Festival.** This year's programme includes a recital of poetry & prose in St George's Chapel with Princess Grace of Monaco, Richard Pasco, John Westbrook & John Elwes; a performance of Verdi's Requiem in Eton College Chapel; The London City Ballet, Amadeus Quartet & Philharmonia Orchestra. Festival Office, 4 High St, Windsor, Berks (95 51696).

Sept 19, 10am. **River Tone Struggle.** Teams battle their way 10 miles downstream over seven weirs. Tonebridge, nr Wellington, to Taunton, Somerset.

Sept 22, 9am. **Frome Cheese Show.** Equestrian, agricultural and horticultural events as well as a competition for the best cheeses & the chance to buy a piece of the winning one. Frome, Somerset. £2.50, OAPs & children £1.50.

Sept 26, 2pm. **Shuttleworth Pageant.** Historic planes & vehicles in action for the last major flying day of the season. Old Warden Aerodrome, Shuttleworth, Beds. Gates open from 10am. £2, children £1, car with all occupants £8.

## GARDENS

**Delapre Abbey Gardens.** Walled garden dating back to 15th century; herbaceous borders & herbs; shrubs, arboretum. The Abbey is open to the public only on Thurs, 2.30-5pm. Northampton. Daily dawn to dusk.

**Powis Castle.** Medieval castle with paintings, tapestries, early Georgian furniture & relics of Clive of India. 17th-century garden with hanging terraces, yew hedges, statues & large wild garden. Until Sept 26, Wed-Sun castle 2-6pm; garden 1-6pm. Sept 12, 2-6pm, Music in the orangery. Welshpool, Powys. Castle £1, children 50p; garden £1, children 50p; combined ticket £1.50, children 75p.

**Scotney Castle.** Romantic garden landscape in the grounds of a ruined 14th-century moated castle. Sept 1-4, 7.30pm, Sept 3, 4, 2pm. *The Tempest.* Theatre Set-Up present an open-air production with Celtic-style music & costumes. £3 & £2 includes admission to gardens. Lamberhurst, Tunbridge Wells, Kent (0892 890651). Garden only, Wed-Sun 2-6pm. £1.20, children 60p.

**Sheffield Park Garden.** Large garden with five lakes linked by cascades, laid out by Capability Brown. Two borders of unusual gentians. Uckfield, E Sussex. Tues-Sat 11am-6pm, Sun 2-6pm. £1.40, children 70p.

**Wallington.** Walled & terraced garden with shrubs; conservatory with fuchsias. 17th-century house with fine plasterwork, porcelain, furniture & pictures; dolls' houses, display of coaches. Cambo, Morpeth, Northumberland. Garden daily, 9am-7pm, 60p, children 30p; house until Sept 30 Wed-Mon 1-6pm, combined ticket £1.70, children 85p.

## ROYALTY

Sept 1. **The Prince of Wales** visits Graphic Information Systems, Blairgowrie, Tayside.

Sept 8. **The Prince of Wales** visits the Tummel & Rannoch forests, Tayside.

Sept 17. **The Prince of Wales** attends a Charity Gala in aid of the Haddo House Choral & Operatic Society. His Majesty's Theatre, Aberdeen, Grampian.

Sept 24. **The Prince of Wales** visits a youth camp sponsored by The Prince's Trust in the Argyll Forest Park, Strathclyde.

Sept 30. **The Duke of Edinburgh** opens the Commonwealth Games. Brisbane, Australia.





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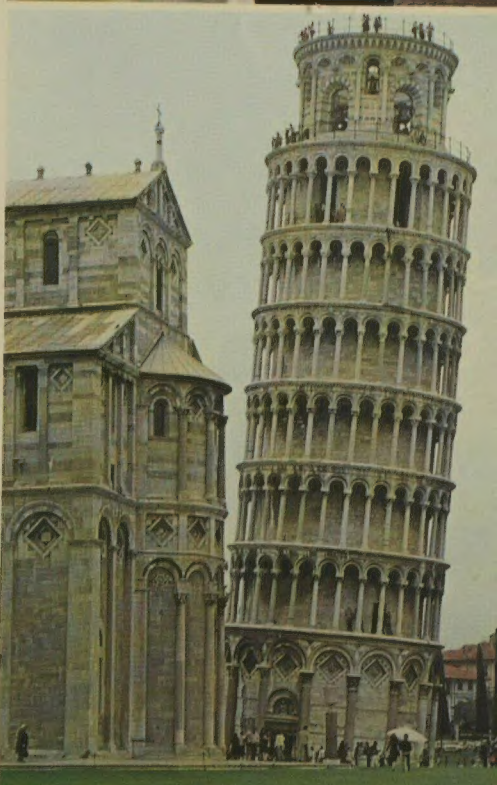
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